

THE METROPOLITAN MUSEUM OF ART



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ON FREE PUBLIC VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, NOVEMBER 1st, 1917, UNTIL THE
DATE OF SALE, INCLUSIVE

THE NOTABLE COLLECTION
OF
ANTIQUES AND ART TREASURES

FORMED BY THE LATE
MR. HARRY OATWAY
OF LONDON

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

ON THE
AFTERNOONS OF WEDNESDAY AND THURSDAY
NOVEMBER 7th AND 8th, 1917

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

1257

ILLUSTRATED CATALOGUE
OF THE
NOTABLE COLLECTION
OF
ANTIQUES AND ART TREASURES

FORMED BY
THE WIDELY KNOWN EXPERT AND CONNOISSEUR
THE LATE
MR. HARRY OATWAY
OF LONDON

THE COLLECTION
TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF MESSRS. W. W. BOX & CO., SOLICITORS
28 GREAT JAMES STREET, LONDON
REPRESENTING THE WIDOW OF MR. OATWAY
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1917



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

PREFATORY NOTE

The notable collection of antiques described herein were recently on exhibition at private sale in the rooms of the Tiffany Studios, where they were seen and appreciated by numerous visitors.

The sudden death of Mr. Oatway has made it necessary to sell at unrestricted public sale the entire collection, which is a notable and varied one and thoroughly displays the taste of a connoisseur of sound knowledge and discriminating judgment.

The sale is made by order of Messrs. W. W. Box & Co., Solicitors, 28 Great James Street, Bradford Row, London, who represent the widow of Mr. Oatway, and will be conducted in conformity with our invariable terms and conditions, absolutely without reserve or protection.

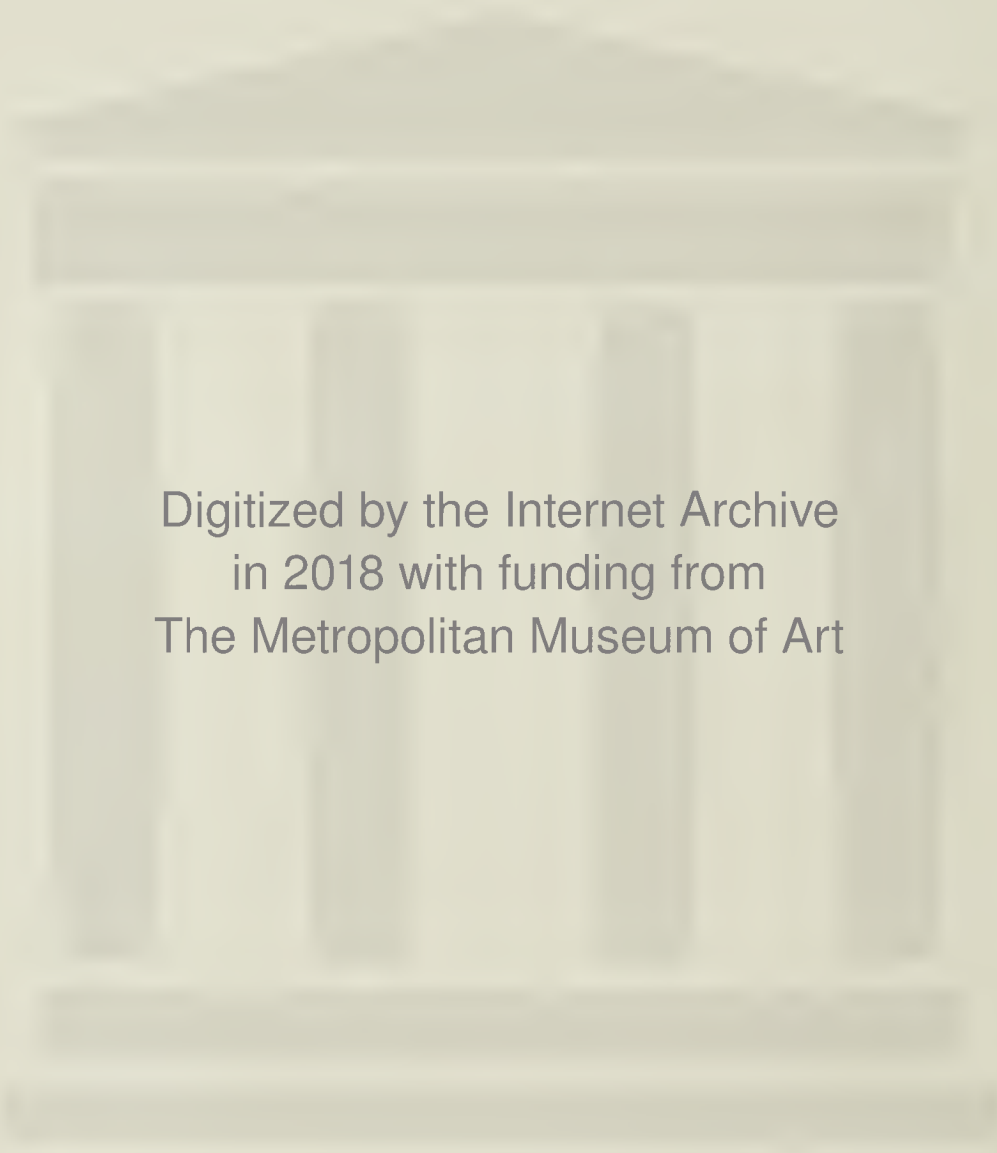
We are privileged to quote from the catalogue of the collection when exhibited at the Tiffany Studios the following extract from their Preface:

"In the Spring of 1916 the Tiffany Studios invited Mr. Harry Oatway of London to bring for exhibition and sale a portion of his collection of antiques. The arrangement proved to be entirely successful, and Mr. Oatway returned to London and has now brought back with him to this country a further selection."

The collection was highly commended by the Tiffany Studios and the objects would have met with ready sale had not the sudden death of the owner made it necessary to close the exhibition and transfer the collection to the undersigned to be dispersed at public sale in accordance with the instructions of the estate's attorneys.

AMERICAN ART ASSOCIATION.

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CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS
SALE AT THE AMERICAN ART GALLERIES
ANTIQUES AND ART TREASURES
Collection of the Late
MR. HARRY OATWAY
Wednesday and Thursday, November 7 and 8, 1917

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

WEDNESDAY, NOVEMBER 7, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 192, inclusive

FINE EXAMPLES

of English, French, Dresden, Italian, Persian and Chinese
Porcelains and German Stone Wares

1—TWO CHINESE PORCELAIN SWEETMEAT TRAYS *Henry Symons*

Decorated in rose, green, blue and gold in European manner.

2—OVAL DISH. CHINESE STYLE *Mrs. L. Gillette*

Shallow, with spreading, festooned rim. Dragon and flower spray decoration interrupting a lime-green ground, with a border of starch-blue interrupted by detached leaves in green.

3—PERSIAN PLATE. SEVENTEENTH CENTURY *Mrs. G. Mastland*

Painted in rich blue, with white reserve, with a formal floral figure in the cavetto and a border of rocks, fencing and foliage in which numerous birds appear. (Repaired.)

Length, 7 $\frac{3}{8}$ inches.

4—PERSIAN PLATE. SEVENTEENTH CENTURY *Henry Symons*

Painted in cobalt blue with a lion and foliage, and a floral scroll border, and on the back with Chinese emblems, under a cream-white glaze.

Diameter, 9 inches.

First Afternoon

5—PERSIAN PLAQUE. SEVENTEENTH CENTURY

M. Lissberger

Decorated with roses, carnations and tulips, in blue, green, yellow and brown, under a greenish-white glaze.

Diameter, 10 inches.

6—OLD WHIELDON PLATE

Festooned rim with a rope molding. Cream glaze finely crackled, marbled in a warm purplish-brown, and splashed with emerald-green.

Diameter, 9 inches.

7—PAIR OLD WEDGWOOD PLATES

Mrs. Eleanor Fitzgerald

13⁰⁰—Deep cavetto with flaring and festooned rim. Decorated with peacocks and peahens in transfer print in black, on a cream ground.

Diameter, 9 $\frac{3}{8}$ inches.

8—FINE OLD CHELSEA PLATE

Henry Symon

25⁰⁰—With scrolled rim, modeled in relief. Within the cavetto a bird enameled in colors, over a gilded spray, on a white ground whose outlines are modeled in relief and edged with turquoise-green pencilings, the outlines indenting a *rose-du-Barry* border decorated in gold. Mark, a gold anchor.

Diameter, 8 $\frac{1}{2}$ inches.

9—TWO VERY FINE OLD WORCESTER PLATES

245⁰⁰—Variously shaped panels of soft cream-white reserved in a dark blue ground are painted in color with brilliant birds and flowers and outlined in gold. On the blue ground are sprays in gold and the lightly raised rim is in gold. Decorative pattern known as the "Lady Mary Wortley Montagu service."

Diameter, 8 $\frac{1}{2}$ inches.

First Afternoon

10—STAFFORDSHIRE POTTERY CUP. LATE EIGHTEENTH CENTURY

500 A drinking cup in the form of a dog's head, which when not in use stands on its rim. Brilliant cream-white delicately crackled glaze; with details in ebony-black and warm brown.

Height, 4¼ inches.

11—PAIR FINE OLD DERBY MUGS

400 Modeled as the heads of bearded satyrs wearing Bacchanalian garlands. Glazed in flesh color, gray, green and purple, with a ground of cream-white, and gilt embellishment. Duesbury; puce mark. (One chipped at foot.)

Height, 3⅝ inches.

12—FAIENCE TEAPOT WITH COVER

1300 Fashioned and decorated in Chinese style. Globular, on three animal-claw feet, with loop handle and recurving spout; mandarin cover. Light green stippled ground, painted with dragons and flowers, and interrupted by relief decorations gilded. (Spout and cover repaired.)

13—PAIR OLD DERBY MUGS

3500 Cylindrical with recurving loop handle. Cream-white glaze, with delicate borders in gold, and on the front a landscape medallion painted in sepia and a pale *café-au-lait*; on one a river scene is pictured, and on the other animals in a field. Have puce mark.

Height, 4 inches.

14—OLD DRESDEN MUG. Circa 1750

800 Cylindrical, with loop handle. Rich and brilliant cream-white glaze, penciled with butterflies and ladybugs, and interrupted by flower sprays in relief painted in bright colors.

Height, 5 inches.

First Afternoon

15—IMPORTANT LARGE OLD DERBY MUG

Henry Symonds

40

Cylindrical. Body enameled in a rich emerald-green, interrupted by an elaborately painted landscape panel picturing a farmhouse in a clearing at the edge of a wood, and two women walking. Gilt border. Mark, Bloor Derby, with crown; also marked "View in Sussex."

Height and diameter, each 5 inches.

16—OLD DRESDEN CASKET

18

18

130

Rectangular, with hinged mounded cover; on four knob feet. Gilt metal, with Dresden panels painted in rich colors on a brilliant cream ground, and also showing relief modeling. The panels are painted with Watteau scenes and delicate sprays.

Length, 6 inches.

17—VERY FINE OLD WORCESTER TEA CADDY

18

18

220

Ovoid shape with low convex foot and short neck. Brilliant glaze of mottled lapis-lazuli blue, interrupted by two cream-white panels painted with birds of brilliant plumage, and small cream-white medallions painted with butterflies. Gold pencilings also adorn the general blue ground.

Height, 5½ inches.

18—VERY FINE OLD WORCESTER CUP WITH COVER AND DEEP SAUCER

18

18

260

The cup inverted bell-shape, with festooned rim and scrolling loop handle, the cover dome-shape with blossom finial. The saucer is deep—a veritable bowl—and the rims of both saucer and cup-cover accord with the rim of the cup. The decorations are birds of gay plumage and varicolored butterflies, painted in scrolled panels of brilliant cream-white outlined in gold, within a ground of mottled lapis-lazuli blue. Square mark in blue.

First Afternoon

19—PAIR FINE OLD CAPO DI MONTE TAPER HOLDERS

90⁰⁰ In the form of standing figures, in costume, holding cornucopias; on baroque bases.

Height, 7 inches.

From the Lady Grant Collection, London.

20—PAIR VERY FINE CAPO DI MONTE ORNAMENTS

50⁰⁰ Pastoral figure groups, one with two figures and one with three, standing and seated beside tree trunks, on flower-scattered rock bases. Finely decorated in enamel colors.

Heights, 8½ and 9 inches.

21—OLD CHELSEA GROUP

40⁰⁰ "The Death of Achilles," with two figures, in brilliant white, flesh tones, green and delicate blue, and the colors of flowers in a long garland.

Height, 8 inches.

22—PAIR OLD DERBY BISQUE GROUPS

25⁰⁰ White. Allegorical groups of cupids: "Poesy" and "Art." (One wing gone and one arm rejoined.)

Height, 6½ inches.

23—PAIR OLD DERBY BISQUE GROUPS

40⁰⁰ White. Each comprised of two amorini playing with fish on a rock base which supports a blasted tree that puts forth bunches of leaves. (Three wings broken.)

Height, 9 inches.

24—PAIR EXCEPTIONALLY FINE BOW CANDLESTICKS. Circa 1750

20⁰⁰ Tree trunks branching in profuse flower rise from low bases standing on four scroll feet, and support *bobêches* in the form of tulips. Beside the trees stand a man and a woman in costumes of brilliant color.

Height, 10½ inches.

First Afternoon

25—IMPORTANT CHELSEA STATUETTE

3500 Standing figure of Justice on a rock and leaf-scroll base, her robes purple-rose, green and white, and adorned with flowers. (Right hand restored.)

Height, 13½ inches.

26—VERY FINE OLD CHELSEA VASE WITH COVER

3000 Tall oviform, with conical cover having a blossom finial. Extraordinarily brilliant mirror-glaze of deep, dense blue, mottled with richest lapis-lazuli in varying lighter hues. On this are penciled golden butterflies and formal borders, and the blue ground is interrupted by a white panel outlined in gold and painted in delicate touch with a Watteau scene involving three figures. Mark, a gold anchor. (Cover slightly repaired.)

Height, 12 inches.

From the collection of John Cockshutt, Esq.

Shown on loan at the Franco-British Exhibition, London, 1908.

27—SET OF FOUR TURNER WARE PLAQUES

2750 Oblong and thin; decorations, classical figures in white in low relief on a gray-blue matt ground.

28—SET OF OLD BRISTOL BUTTONS

2200 Fifteen old Bristol buttons, white, in the form of butter-cups and other flowers. In glass-covered case.

29—OLD ENGLISH BISQUE PLAQUE. EIGHTEENTH CENTURY

1700 Quadrilateral plinth, decorated with dahlias and other flowers in high relief; the whole in white. Probably Bristol. (A few blossoms repaired.)

Height, 9½ inches; length, 11 inches.

30—SET OF THREE OLD DERBY JARDINIÈRES

1000 Elongated, with swell front, and acanthus-leaf handles; on four low feet. Perforated covers, that of the large one a substitute. Decorated with outdoor figure groups in color and with gilt strap bands with flower designs in reserve. Mark, Bloor Derby, with the crown.

First Afternoon

31—PAIR OLD WEDGWOOD JARDINIÈRES

Henry Lysons

60⁰⁰—Quadrangular, with spreading base, cornice, and lunette-parapet. Deep starch-blue ground, with white bas-reliefs of classical figure groups and ornament, and fans within the lunettes.

Height, 6 inches.

32—PAIR OLD SWANSEA VASES

l l

110⁰⁰—Ovoid bodies with pedestal bases, trumpet necks, and scrolling loop handles formed each of the bodies of two serpents. Bodies in brilliant cream-white glaze, adorned in gold and with flowers in natural colors; necks, handles and bases in gold.

Height, 10½ inches.

33—PAIR OLD SWANSEA VASES

l l

120⁰⁰—Slender oviform body with spreading circular foot on rectangular base; trumpet neck. Composite handles with female busts. Rich and brilliant cream-white glaze, decorated with arabesques in gold and with panels of fruit and flowers in color.

Height, 12½ inches.

34—ITALIAN MAIOLICA PLATE. LATE SIXTEENTH CENTURY

Ferdinand Bonaldi

40⁰⁰—Decorated in rich blue, orange and green, under a brilliant glaze, with a mother sitting up in a canopied bed, gazing at the nurse seated before her holding her baby.

Diameter, 8 inches.

35—ITALIAN MAIOLICA PLATE. LATE SIXTEENTH CENTURY

V. F. Browles

65⁰⁰—Decoration, a mythological scene showing a lover pursuing a nymph borne away on a cloud, another nymph in a pool in the foreground, and a background of castles and landscapes, all in rich warm colors.

Diameter, 9 inches.

First Afternoon

36—FINE OLD URBINO JAR. SIXTEENTH CENTURY

Ferdinand Bonvald

75⁰⁰ Cylindrical, contracting sharply to a bold and broad foot. Decoration, the "Judgment of Paris," in blue, yellow, green and orange, with black and manganese and a creamy ground. Formerly the property of Lord Hastings.

Height, 8½ inches.

Exhibited at the Art Treasures Exhibition, London.

37—ITALIAN MAIOLICA PLAQUE. SEVENTEENTH CENTURY

T. F. Browley

45⁰⁰ Shallow cavetto and broad marly, the cavetto painted in warm colors with a reclining figure of Moses overlooking a broad landscape and listening to the word of the Lord, issuing from a cloud. Marly painted with a formal border with figures.

Diameter, 12½ inches.

38—ITALIAN MAIOLICA PLAQUE. SIXTEENTH CENTURY

Herbert Henry

35⁰⁰ Decoration, Apollo flaying the satyr Marsyas, who is bound to a tree. In rich blue and green, yellow and brown, under a cream glaze which reveals a crackle. In deep ebonized frame. (Repaired.)

Diameter, 9¼ inches.

39—ITALIAN MAIOLICA PANEL. SEVENTEENTH CENTURY

Louis Leo

31⁰⁰ Rectangular. In front of a crowned female figure holding a banner, who looks away with a deprecatory gesture, half-nude men are poniarding women in a green field before a castle. Written in ink on the back: "*Garanti ancienne fayence de Castelli. Paris, 18 Sept. 1900. Seligmann.*"

Height, 10¾ inches; length, 14¾ inches.

40—VERY FINE OLD SÈVRES CABARET

Henry Symonds

475⁰⁰ Consisting of a plateau of irregularly foliate outline with scroll handles, a teapot and a sugar bowl each with cover, a cream jug, and two cups and saucers. Decorated with cream-white medallions painted with glittering birds in rich

colors, in a fine imbricated or peacock-tail ground of gray enriched with gilt pencilings. Sèvres mark and date letter (on all pieces except the creamer), and the mark of Aloncle, the artist who decorated the set. Date, 1767.

From the John Cockshutt Collection, London.

41—FINE OLD CHAMBERLAIN WORCESTER TEA-SERVICE

+75⁰⁰—Consisting of forty-one pieces: Teapot with dome cover, milk jug with slender loop handle, deep bowl or basin, two dishes or shallow bowls, twelve cups with handles, thirteen cups without handles, and eleven saucers. All are spirally fluted, and all save teapot and milk jug have lightly festooned rims. The glaze is a brilliant white, with borders of *bleu-de-roi* and gold pencilings, and the pieces are decorated in India ink with landscapes, castles and cathedrals of Great Britain and Ireland. (Two of the bowls slightly repaired.)

Among the decorations are views in Midlothian, Rippon, Devonshire, Derbyshire, Berkshire, Belfast, Llangollen, Southampton, Tunbridge, Westmoreland, Dumfries, Nottinghamshire, Chester, Suffolk, Dorsetshire, and Kent, of Kenilworth Castle, Hampton Court, Carrickfergus Castle and Peterborough Cathedral.

42—UNIQUE ENGLISH PORCELAIN BOWL. REGENCY PERIOD

187⁰⁰—Known as the "Regency Bowl," and bearing its own inscription to that effect, with the date, 1811. A deep, flaring ovoidal bowl with a bold, spreading foot, illuminated in gold and colors with an emblematical representation of the Duchy of Cornwall (appertaining to the Prince of Wales), coats of arms, inscriptions, emblems of the Free Masons, of whom the First Gentleman of Europe was Grand Master, and a detailed explanation, the latter stating that the bowl was exhibited in honor of His Royal Highness on the night of August 12.

Diameter, 13⁵/₈ inches.

First Afternoon

43—VERY FINE AND IMPORTANT OLD SÈVRES PLATEAU

Henry Symonds

250⁰⁰ Broad and shallow leaf-shaped cavetto, with an expansive marly foliated and pierced. The cavetto decorated with birds and flowers in a landscape, in rich colors on a cream-white ground, and the marly with a lattice reserved in white and touched with gold within a fine green ground. Bears Sèvres monogram, with date letter 1770 and the mark of the decorator, Aloncle.

Length, 20 $\frac{3}{8}$ inches.

From the John Cockshutt Collection, London.

44—CHINESE PORCELAIN BULB JAR. YUNG CHÊNG

M. J. Edwards

450⁰⁰ Inverted bell-shape with bold foot. Invested with a brilliant and perfect glaze of fine turquoise-blue, *truité*, with mirror properties.

Height, 6 $\frac{1}{4}$ inches; diameter, 9 $\frac{1}{4}$ inches.

45—TURKISH POTTERY JUG

Ferdinand St. oval

50⁰⁰ Broad, squat and bulbous body with low spreading foot. Brilliant cream glaze with metallic lustre; decorated in vertical bands defined in double outline in manganese, with discs of deep emerald-green and copper enamel.

Height, 6 inches.

46—OLD DELFT TANKARD

Chivotti Leo.

1200 Cylindrical, with loop handle. Decorated in colors with figures and foliage. Pewter base and cover, the latter engraved: E. M. F., 1771.

47—PAIR ITALIAN FAIENCE VASES

Henry Symonds

150⁰⁰ Cylindrical, with dome top and pointed finial, and bold moldings at the base of the dome and at the foot. Dome perforated with eight small holes and the bottom with one. Decorated in rich blue, with amorini—one riding a dolphin—and landscapes with castle ruins.

Height, 9 inches.

First After
Willbatter
SIXTEENTH CENTURY

- First After
Willbatter
SIXTEENTH CENTURY

500

First After
Willbatter
SIXTEENTH CENTURY

- Whorlitt & Co.
with masks and flowers

1700

Whorlitt & Co.
with masks and flowers

- Heights, 9 and 9½ inches.
- WITH COVER Henry Symons
- ding neck. Low dome cover

600

Heights, 9 and 9½ inches.

WITH COVER Henry Symons

ding neck. Low dome cover

- Mr. Height, $6\frac{1}{4}$ inches.
Naitland

300

- foot. (Cover repaired.)
Henry Symonds
 BLY SIXTEENTH CENTURY

HO oo

foot. (Cover repaired.)
Henry Symonds
 BLY SIXTEENTH CENTURY

First Afternoon

53—OLD BÖTTCHER TANKARD

Henry Symons

110⁰⁰

Cylindrical, mounted with silver foot, thumb-piece and cover, the latter repoussé and engraved and enclosing a coin with the effigies of George and Frederica Elizabeth of Saxony. The body of the paste is coated with a characteristic thin red-brown glaze of dull unctuous lustre, and at rim and base is modeled with borders covered with a brilliant glaze in the same color.

Height, $8\frac{3}{4}$ inches.

54—OLD LAMBETH BROWN STONEWARE TANKARD

Charlotte Leo

17⁵⁰

Cylindrical with a slight upward taper; ear-loop handle. Around the bottom a border of rings and half-round moldings. The glaze is of unctuous lustre and a warm reddish mottled brown. Mounted with a silver rim on which a B between two stars appears above an I and an E with a star between them, engraved. (Cracked.)

Height, $7\frac{1}{2}$ inches.

55—CHINESE BLUE AND WHITE PLAQUE. EIGHTEENTH CENTURY

Henry Symons

157⁰⁰

Profuse decoration in two tones of sapphire-blue. In the cavetto a composition of three figures in European dress of about 1700, playing musical instruments; this surrounded by a border of landscape and figure decorations, purely Chinese, in eight compartments.

Diameter, 15 inches.

56—PART OF CHINESE DINNER SERVICE

Miss R. A. Lorenz

165⁰⁰

Thirty-eight pieces. Consisting of three large platters, four medium size platters, four small platters, sixteen plates and eleven soup plates. Decoration of flower sprays and detached blossoms in *famille-rose* enamels with gilt embellishment. (A few plates repaired, and other pieces slightly chipped at the rims.)

CABINET OBJECTS

Ivory, Crystal, Tortoise-shell, Mother-of-pearl, Battersea Enamel, Limoges Enamel, Tassie Medallions

57—SMALL WEDGWOOD TRIAL PLAQUE

1250 Oval. "The Marriage of Cupid and Psyche," with five figures. Ivory finish; on a purplish-brown ground.

58—TASSIE MEDALLIONS

A collection of nine portrait and figure medallions, the work of James Tassie, the eighteenth-century Scotch gem engraver and modeler (1735-1799). All framed under glass.

- 100 00
- (A) Portrait head of Seneca. Facing right.
 - (B) Portrait head of Xenophon, wearing the laurel. Facing left.
 - (C) Portrait head of Vitellius, with laurel chaplet. Facing right.
 - (D) Portrait head of Brutus. Facing right.
 - (E) Portrait head of Homer, with chaplet. Facing right.
 - (F) Portrait bust of Sappho; chapleted. Facing left.
 - (G) Classical female figure, standing, leaning upon a pedestal; partly nude. Facing right, the figure three-quarters front.
 - (H) "Transmigration of the Soul." Figure of a bearded man, seated facing the right, studying a volume; in front of him a skull, over which a winged insect crawls.
 - (I) Bust portrait of Admiral Earl Howe, in uniform; facing the right. Incised inscription: "Admiral Earl Howe; 1798." Paster on back, inscribed in ink: "Earl Howe, who died August 3d, 1799. Given me by my dear Friend, Lady Mary Howe. March, 1800."

59—LACQUER PORTRAIT. JAPANESE. EIGHTEENTH CENTURY

1750 Portraits of John Locke, at half-length and in Japanese robes, painted in two tones of gold lacquer on a black lacquered background, on copper. Oval. Inscription in French on back.

60—OLD ENGLISH ENAMEL MEDALLION PENDANT

20 00 Full-length portrait of a young woman in voluminous white, seated in a pastoral landscape, holding a lap dog by a blue cord. In openwork and chased metal frame, parcel-gilt.

First Afternoon

61—ENGLISH MEDALLION PORTRAIT IN ENAMEL. EIGHTEENTH CENTURY

60⁰⁰ Bust portrait of a bewigged gentleman in pale cobalt-blue coat and waistcoat, and soft white shirt, by Zincke, the celebrated eighteenth century enameller. Gilt frame.

62—TWO OLD ENGLISH ENAMEL MEDALLION PLAQUES

100⁰⁰ Three-quarter-length portraits of two young women in richly colored gowns, seated, in conventional landscape backgrounds. Elaborate frames, perforated and chased, one set with colored stones; parcel-gilt.

63—ENAMEL PLAQUE IN SUNBURST FRAME OF BRILLIANTS. ENGLISH. EIGHTEENTH CENTURY

100⁰⁰ Upright oval, enameled in polychrome with an allegorical subject embodying three female figures, in a gilt metal frame within a setting of old paste.

64—OLD ENGLISH STUART JEWEL

138⁰⁰ Oval and faceted, and containing braided hair, against which are seen in white on the obverse a skull and cross-bones, and on the reverse a crown and interlaced C's. In a silver beaded frame set with diamonds.

65—OLD DANISH REPEATING WATCH

60⁰⁰ Inner and outer case of gold, pierced, chased and engraved; in the outer case a repoussé panel with classical figures. Maker: Isaac Larpent, Copenhagen.

66—LOUIS XV VERNIS MARTIN DOUBLE BOX

330⁰⁰ Oval. Interior of tortoise-shell. Gold mounted, and top and bottom covers, which are hinged, inlaid with gold and silver.

67—FINE OLD BATTERSEA ENAMEL SPYGLASS

450⁰⁰ Painted with pastoral landscapes and figures, relieved by gilding, within a brilliant royal blue ground.

Length, 5 inches.

First Afternoon

68—FINE OLD BATTERSEA ENAMEL ETUI

48⁰⁰ Flattened form and slightly tapering. Painted with farm country, figures and flowers, set off by gilding, within a brilliant ground of *bleu-de-roi*.

69—FINE OLD BATTERSEA ENAMEL NEEDLECASE

45⁰⁰ Cylindrical with a slight taper. Brilliant deep blue ground, with heavy and ornate gilding, and landscape panels devoted to fishing scenes.

70—LOUIS XV GOLD MOUNTED FORK

50⁰⁰ Two-tined, springing from a flattened baluster stem, all silver gilt, and set into a handle of green jasper which is encased in a mounting of gold openwork, chased, and showing amorini and scrolls. White enamel band penciled in gold, "*Amitié*."

71—SET OF OLD ENGLISH LANCETS

50⁰⁰ Four steel lancets in silver-mounted tortoise-shell handles, and a pair of tweezers, in original silver-mounted shagreen case.

72—PAIR OLD SILVER FRAMED SPECTACLES

73⁰⁰ Small round lenses, with broad nose-bridge, the bows flat and jointed, and the second arm long and drawn back to a fine point. In silver-mounted shagreen case.

73—IVORY FRENCH FAN. EIGHTEENTH CENTURY

40⁰⁰ Carved with figures on the outer sticks, and both faces painted with allegorical subjects and with details betokening Chinese influences.

74—IVORY ENGLISH FAN. EIGHTEENTH CENTURY

10⁰⁰ Carved, pierced, and inlaid with silver gilt, and painted with a gentleman singing while a lady plays a lute, at the edge of a stream in a great park, with laborers garnering wheat near at hand.

First Afternoon

Mrs. Randall Morgan

75—PEARL AND IVORY FRENCH FAN. EIGHTEENTH CENTURY

20⁰⁰—Carved with figures and brightly painted, and the paper painted with Chinese landscape and figures in sober colors.

Mrs. James

76—PAIR LIMOGES ENAMEL PLAQUES. SIXTEENTH CENTURY

100⁰⁰—In arched form, one picturing the Annunciation, the other a kneeling saint beholding a vision of the crucifix. In gilt carved wood frames.

From the Maperton Collection, London.

77—LIMOGES ENAMEL PLAQUE. SIXTEENTH CENTURY

135⁰⁰—Arched form. "Virgin, Child and St. Catherine," *en grisaille* with embellishments in gold, and other figures within the lunette.

Height, 6½ inches.

From the Nightingale Collection, London.

78—PAIR LIMOGES ENAMEL PLAQUES. SIXTEENTH CENTURY

200⁰⁰—Oblong. Visionary and mythological subjects *en grisaille*, with golden embellishment. In gilt metal frames.

Height, 3¼ inches; length, 5¾ inches.

From the Maperton Collection, London.

79—LIMOGES ENAMEL TAZZA WITH COVER. SIXTEENTH CENTURY

110⁰⁰—Centaur and satyr, grotesques, nymphs and amorini are enameled in flesh tones and white, and leafage and garlands of fruit in white and gray, on a brilliant black ground which is further adorned with delicate touches of gold. The decoration covers all surfaces of tazza and cover, except the inner surface of the foot.

Height with cover, 6¼ inches; diameter, 5½ inches.

From the Meyrick Collection, London.

First Afternoon

80—LIMOGES ENAMEL PLAQUE. SEVENTEENTH CENTURY

110⁰⁰ "Abraham and Isaac." In blue, purple, yellow, green and gold. In ebonized frame.

81—MINIATURE PORTRAIT OF CHARLES I. ENGLISH

105⁰⁰ Circa 1700. Head and shoulders medallion portrait, within a minutely cut paper mounting of garlands and trophies, surmounted by a crown. In tortoise-shell frame.

Height (with frame), 12¼ inches; width, 10⅝ inches.

82—TWO LATE FIFTEENTH CENTURY ILLUMINATIONS

25⁰⁰ "The Judgment of Solomon," and "St. Christopher."

Finely painted on vellum.

Each 6½ inches by 4½ inches.

A REMARKABLE COLLECTION OF
PLAYING CARDS

83—THE FALCKE COLLECTION OF ANCIENT PLAYING CARDS

925⁰⁰ Comprising English, French, Spanish, Italian, Dutch, German, Indian, Swiss, Japanese, and a pack thought to be Danish, or possibly Swedish. One hundred and thirty-eight lots, including card books. Forming the well-known Isaac Falcke Collection, London.

ENGLISH

- (1) Pack of Charles II geographical cards, mapping the counties of England in Northern, Western, Eastern and Southern groups for the four suits, with portraits of Charles II and his consort. On vellum. Rare in any state; probably unique in this state. (Six of clubs missing.) Fully described by Chatto in "History of Playing Cards," Smith, 1848, page 150.
- (2) Pack of Charles II engraved cards, illustrating English proverbs. (Ace of spades missing.) A similar pack is in the British Museum; see catalogue, folio 287.
- (3) Four cards, duplicates of four in the preceding lot.
- (4) Pack of Charles II engraved cards, illustrating jests and fables, the humor somewhat broad. (Missing: 5 of hearts and 9 of spades.)
- (5) Pack of engraved cards, circa 1679, relating to the Popish Plots. In leather case. Rare. Accompanied by advertisement from the *Mercurius Domesticus* of December 19, 1679: "There is newly published a pack of cards containing an History of all the Popish Plots that have been in England; beginning with those in Queen Elizabeth's time, and ending with this

First Afternoon

[No. 83—*Continued*]

last damnable plot against his Majesty Charles II. Excellently engraven on Copper Plates, with very large descriptions under each card. The like not extant."

William Andrew Chatto, in "Facts and Speculations on the Origin and History of Playing Cards," says: "Such a pack as that announced containing all the Popish Plots beginning with those of Queen Elizabeth's time I have never seen."

- (6) Nine engraved cards, illustrating Monmouth's rebellion. Scarce. A complete pack is rarely met with.
- (7) Pack of Queen Anne engraved cards, with illustrations relating to the Sacheverell agitation. (Missing: Queen of Spades, 4 of diamonds, 7 of clubs.)
- (8) Pack of engraved cards, *circa* 1700, containing the coats of arms of the sovereigns and states of Europe. Fifty-two cards and instruction card. In leather case.
- (9) Pack of engraved and colored cards, 1675-1700, picturing the great expedition of the Spanish Armada. The ace of spades has a Government stamp impressed upon it. A similar pack is in the British Museum.
- (10) Pack of engraved cards, *circa* 1700, with astronomical devices.
- (11) Pack of George II engraved cards, bearing musical compositions for the cotillon and other dances. With instruction card for "Quadrille without Pooling, as played at Bath."
- (12) Pack of engraved horn cards, curious and rare. *Circa* 1700. From the Denison Elliott Collection.
- (13) Pack of fifty-six engraved cards, with allegorical figures and other devices and designs; by S. Hooper, 1775. Game unknown.
- (14) Pack of engraved humorous cards, 1780-1790; game unknown.
- (15) Pack of engraved and colored humorous cards, including designs found in the preceding pack, 1790-1800; H. S. Cowell, maker.
- (16) Fifty cards, engraved with landscape and figures, birds and animals; game unknown.
- (17) Pack of geographical cards, engraved with portraits and with geographical information of the several Continents; in book form, uncut and ready for mounting. Sold by J. Fuller in Newgate street, *circa* 1770.
- (18) Pack of cards, *circa* 1780, engraved with portraits of George III and the royal family. By Rowley & Co.
- (19) Pack of thirty-six George IV cards, engraved with portraits of the kings and queens of England from the unclothed Ancient Britons to George IV. Colored, and bearing loyal expressions in verse.
- (20) Forty-four humorous cards, with animals dressed as humans, and alphabetical exercises, for a children's game; *circa* 1800.
- (21) Twenty-nine humorous cards, engraved and colored; *circa* 1810.
- (22) Pack of (34) Vienna pictorial cards, engraved with figures and architecture; some tinted. See Hotten on playing cards, page 280, plate XXXII. *Circa* 1818.

[No. 83—*Continued*]

- (23) Twelve conundrum cards, in color; *circa* 1820.
- (24) Two George III Court cards, the Jack plain and the King colored.
- (25) Five colored cards, for the game of "Schimmel, or White Horse"; published by J. Buckland, London, 1816.
- (26) Pack of New Royal Playing Cards, authorized by his Majesty, George IV. Engraved with maps of the various countries of the world, and with figures, and colored and gilded. (Missing: ace of spades and knave of hearts.) In case.
- (27) Pack of George III cards; by Gibson.
- (28) Pack of alphabetical cards, forty-eight in number, engraved with the letters of the alphabet and with figures and verses; a child's game, "The New Bath Alphabet." Published by G. Graham, 1814. In case, with miniature almanac for 1785, and a miniature volume, "Le Petit La Fontaine."
- (29) Reproduction of a pack of French playing cards of the year 1643, for "Le Jeu des Reynes Renommées," a game with a secondary instructive purpose, picturing the famous queens of all sorts and all times, with brief biographical notes. Reprinted by the Worshipful Company of Makers of Playing Cards on occasion of the Victorian Jubilee. In case.
- (30) Modern pack of thirty-six cards, for "Old Maid"; designed by Charles Green and printed in colors, *circa* 1880. In case.
- (31) Pack of forty historical cards, with the ruling houses of England from the Norman line to the last of the Stuarts. In case.
- (32) Pack of cards published about 1680, each engraved with a subject either relating to the pretended Popish plot of 1678 or to the trial and punishment of the conspirators. Mounted on heavy paper and bound in book form, in boards and leather tooled and gilded, and including the original wrapper bearing a sixpenny stamp—probably a unique specimen. Described in "Chatto on Playing Cards," folio 154-5.
- (33) "The Gipsy's Last Legacy, or New Pack of Fortune Telling Cards," with instructions; published Dec. 1, 1806, for John Wallace, London. In case.
- (34) "The Book of Fate"; London, 1822. "The Book of Fate, formerly in possession of Napoleon, and now first rendered into English from a German translation of an Ancient Egyptian Manuscript found in the year 1801 by M. Sonnini, in one of the royal tombs near Mount Libycus."
- (35) "The Oracle of Human Destiny," or "The Unerring Foreteller of Future Events through the Medium of Common Cards," by Madame Le Normand, "professor of the celestial science" at Paris; London, 1825.
- (36) Pack of Charles II Cavalier playing cards, "forming a complete political satire of the Commonwealth," presented in facsimile, in book form, with explanatory notes by Edmund Goldsmid, F.R.H.S., F.S.A. (Scot.); Edinburgh, 1886.
- (36A) Set of thirteen prints from the plates in the preceding book.
- (37) Twenty-four fifteenth-century French playing cards from old blocks, mounted on linen folded between covers.

First Afternoon

[No. 83—*Continued*]

- (38) Twenty-four fifteenth-century Spanish playing cards from old blocks, mounted on linen folded between covers.
- (38A) An unbound sheet of the preceding set.
- (38B) Pack of fifty cards of the early eighteenth century. English(?).

FRENCH

- (39) Pack of (78) tarot cards, by M. Cartier, 1752; "Taros fin fait par G. Mann à Colmar."
- (40) Thirty-eight tarot cards, with imprint: France, J. Berger.
- (41) Sixty-six tarot cards. Eighteenth century.
- (42) Pack of cards engraved with figures historical and allegorical, and with butterflies and other insects; *circa* 1806. Imprint: À Tubinge, chez J. E. Cotta, Libraire. (Missing: 9 of hearts.) See "Chatto on Playing Cards," page 259.
- (43) Pack of cards, finely engraved with figures and landscapes, and colored. Imprint: À Tubinge, chez J. E. Cotta, Libraire. *Circa* 1806.
- (44) Pack of cards, engraved with figures and colored. Imprint: À Tubinge, chez J. E. Cotta, Libraire. *Circa* 1806. In case.
- (45) Pack of forty-eight cards, with engraved and colored illustrations of battles of Napoleon. Early nineteenth century.
- (46) Pack of forty cards, printed with figures and colored, and carrying significant legends. *Circa* 1790. In case.
- (47) Thirty-six cards, engraved with illustrative figures, emotional depictions and related legends. *Circa* 1780-1790.
- (48) Thirty-one cards, engraved with figures, "Arlequin," "Pantalon," "Beau Soleil," and so on; colored. *Circa* 1780.
- (49) Thirty-six cards, engraved with indicative figures and legends, "Prison, grand malheur," "Infidélité," "Chicanne," and so on. Date, 1790-1800.
- (50) Seven cards, with various devices in color. Eighteenth century.
- (51) Twenty-nine piquet cards, with double-face caricatures in color. French Republic.
- (52) Pack of miniature cards, the face cards in color. Eighteenth century. French(?).
- (53) Pack of (63) cards for "Nouveau Jeu des Théâtres de Melpomene, Momus et Thalie"; portraits of actors in costume, with name and rôle, in rich color. Accompanied by original instructions for play.
- (54) Pack of cards, with face cards in color. Eighteenth century.
- (55) Pack of (60) cards, with astronomical signs in color, the stars in gold, and maps of various countries; "Astrophilogeon." Empire period. In case.
- (56) Pack of (64) cards, engraved with figures and colored, "Un Soldat," "Une des Servantes du Harem de grand Seigneur," "Une Danseuse à Constantinople," and so on.
- (57) Forty-one tarot cards, in polychrome.

[No. 83—*Continued*]

- (58) Pack of (58) cards: "Quatrième Jeu de Cartes Historique; Histoire Mythologique," accompanied by instructions for the game. Eighteenth century. In case.
- (59) Pack of (48) cards: "Second Jeu de Cartes Historique, contenant un abrégé de l'histoire de la Monarchie Française, depuis Pharamond jusqu'à l'établissement de la République"; engraved with medallion portraits of sixty-six French kings. In original case. Eighteenth century.
- (60) Twenty-six various cards. Eighteenth century.
- (61) Sixteen cards. Eighteenth century(?).
- (62) Pack of miniature cards, the honor cards illuminated; ace of spades inscribed "Daveluy, Breveté." About 1860. In case. (Missing: 5 of hearts.)
- (63) Seven cards, modern prints from old blocks, "Le Duc de Normandie" and others.
- (64) Pack of (77) tarot cards, in brilliant colors. Modern.
- (65) Pack of (78) tarot cards, in brilliant colors. Modern.
- (66) Twenty-nine piquet cards, in polychrome. *Circa* 1816.
- (67) Thirty-two piquet cards, in colors. Modern.
- (68) Twenty sheets with forty impressions of heraldic cards, royal and other; probably printed to be bound in book form. *Circa* 1675. Set imperfect, wanting sheets 1, 4, 5, 12, 13, 16 and 17.
- (69) Thirty-one piquet cards in colors. Modern.
- (69A) Sheet of thirty-six engraved cards, "Le Petit Oracle des Dames." Date, 1790-1800.
- (69B) "Jeux Historiques des Rois de France," in old calf; Paris, 1698. Exceedingly rare.
- (69C) Fifty cards, with figures in color. Nineteenth century.
- (69D) Four Court cards; knaves, in color. Very rare. By some attributed to 1425, by others to 1480.

SPANISH

- (70) Pack of (38) cards, in brilliant colors.
- (71) Pack of (48) cards, with figures and ornaments engraved and tinted; "Grabada en Madrid por Man'l Alegre en 1811."
- (72) Pack of cards in brilliant polychrome. Date, 1800.
- (73) Pack of (47) cards, with figures, ornaments and medallions in colors.
- (74) Pack of (47) cards, painted in water color, with the Spanish emblems, chalices for hearts, swords for spades, coins for diamonds and three branches for clubs. Mounted in an album.

ITALIAN

- (75) Important pack of (62) cards, "Gioco di Tarocchini," by the celebrated engraver G. M. Mitelli, with unusual designs, and on the ace of cups the arms of the Bentivoglio family of Bologna, for whom the pack was prepared. Sixteenth century. See Lady Charlotte Schreiber, volume III, plate 35.

First Afternoon

[No. 83—*Continued*]

- (76) Pack of (38) engraved cards, "Virtues and Vices." Seventeenth century. See Lady Charlotte Schreiber, volume III, plate 29.
- (77) Pack of (44) cards, in warm color. Stamped "Carte da giuoco di Toscana."
- (78) Tarocchini pack of (61) cards, engraved; geographical and heraldic. The publication of these cards gave offence to the Papal Court, and they were excommunicated by Pope Benedict XIII in 1725. A Bolognese pack of singular rarity. See Lady Charlotte Schreiber, volume III, plate 74.
- (79) Minchiate pack of (77) cards, (the full pack for this Florentine game calling for ninety-seven cards); figure cards in color. Full pack rarely met with. See Lady Charlotte Schreiber, volume III, plate 51.
- (80) Pack of (89) cards, "Gioco di Toscani"; vividly colored.
- (81) Pack of (68) tarocchi cards, in brilliant color. Eighteenth century.
- (82) Pack of (40) small Tarot cards in polychrome; "Fabrica di Carlo Zanardi, Via Cantone de Fiori, 470, in Bologna, da S. Pietro."
- (83) Pack of (77) tarot cards, in colors; Gardino Giovanni, Turin.
- (84) Pack of (83) Florentine trappoli or numerical cards. One card engraved with the figure of Fame with the arms of the Medici surmounted by a crown, and a view of the city of Florence at the bottom. On the backs, shields with the Medici arms. Early eighteenth century. In case.
- (85) Pack of cards engraved in biblical subjects, with text. Eighteenth century. In case.
- (86) Pack of (38) small tarot cards, in polychrome; made by "Bendelli in Trento."
- (87) Eleven Tarot cards, in crude color. Venetian or Florentine.
- (88) Three cards, with heraldic devices, colored. Neapolitan. Modern.
- (89) Fifteen tarot cards, in polychrome. Italian (?).
- (90) Pack of (40) silver miniature cards, with figures and devices engraved. For the game of *ombre*. See Chatto, folio 239. In inlaid box.
- (91) "Tarocchi di Mantegna"; book containing seven cards and three photographs, three of the cards being from the original set. From the Lady Charlotte Schreiber Collection, sale lot No. 208.
- (92) "Giuoco del Passa Tempo"; the entire pack of forty cards engraved by Giuseppe Maria Mitelli, signed and dated 1690, with title plate; cut and mounted in book form with leather binding. From the collection of Lady Charlotte Schreiber, sale lot No. 249. See volume III, plate 31.
- (93) Pack of cards worked in silk and painted in water color. Venetian. *Circa* 1760.
- (93A) "Giuoco d'Armi dei Sovrani e Stati d'Europa," translated from the French of Brianville and published in Naples in 1677; bound in old vellum.

[No. 83—*Continued*]

DUTCH

- (94) Pack of (52) engraved cards with figures and inscriptions, and verses below, and two additional cards, one with the plate Pasquins Windkaart, op de Windnegotie, Van 't Jaar 1720."
- (95) Pack of (52) engraved cards with figures and inscriptions, and verses below, and two additional cards, one with the plate "April-Kaart of (sic) Kaart Spel van Momus, Naar de Nieuwste Mode."
- (96) Pack of miniature cards in bone, with Court cards painted in polychrome. Eighteenth century.
- (97) Pack of cards with Heer, Vrouw and Boer in polychrome, and aces garlanded. Louis XV.
- (98) Pack of cards engraved with medallion humoresques and portraits of celebrities and types, the Court cards including standing figures of the kings and queens of England and Spain, and of Louis le grand and Madame de Maintenon. By J. Gole. *Circa* 1700.
- (99) Pack of (52) cards, with two cards additional, engraved with figures and verses, commemorative of the South Sea Bubble. Dated 1720 (the year of the collapse).
- (100) Child's game of verses, on twenty-nine cards (incomplete).
- (101) Pack of (58) cards, engraved with figures, landscapes and marines; a child's game. Should be sixty cards; missing: Nos. 36 and 45. "C. Philips Jacobsz, del. et fec., 1755."
- (102) Ten cards found on the half of a wrecked Amsterdam ship which was cast ashore at Deal, the other half of the wreck having been carried up the Thames. About 1850.
- (103) Pack of (47) cards made of colored straw, in book-form case of the same workmanship. Imprinted: Iacobus Van der Linde.
- (104) Sheet of fifty-four cards, engraved with figures and verses. Dated 1720.
- (105) Sheet of eighteen alphabetical cards, engraved with figures of tight-rope walkers and other entertainers in action, with accompanying verses. Title card engraved: "Toverkaart of Genees middel der Wind-breuken vant Zuid west en de Uitvaart van Cartouche."

GERMAN

- (106) Pack of cards, the Court cards in polychrome, marked: Andreas Benedict: Böbt. Karten Fabricant. *Circa* 1700.
- (107) Pack of cards, the usual whist pack of fifty-two, with twenty-one additional adorned in polychrome with various devices including figures, animals and birds, four with cavaliers, and one with a figure playing a flute—78 cards in all. Marked: Christian Schenck in Regensburg. Eighteenth century.
- (108) Pack of cards, duplicating the preceding lot, and with same mark.

First Afternoon

[No. 83—*Continued*]

- (109) Pack of lozenge-back cards, in bright colors; on king of diamonds "E. F. Dotff," on king of clubs "G. C. Lemmels Witwe," and on ace of hearts a government stamp. Eighteenth century.
- (110) Pack of cards in polychrome, the aces representing the seasons. Nineteenth century. German(?).
- (111) Pack of (47) cards, engraved with half-length portraits of women celebrities, with names below, and numbered. Numbers 12, 13, and 32 missing. Early eighteenth century.
- (112) Pack of (32) cards, some with large numerals, others in color picturing horses, cats, birds, witches, sausages and a Nürnberg building; apparently for a child's game.
- (113) Pack of (35) cards, in color, illustrating the costumes of the people and their various pursuits. First half nineteenth century.
- (114) Pack of (35) cards, engraved and in color, with pictures of "Maximilian by Albrecht Dürer," "Crowning of Charles the Great in Rome," "Frederick I Crowns Himself King of Prussia," an allegorical figure of the Danube, and other subjects. First half nineteenth century.
- (115) Pack of Vienna cards, in black and white and in color, all with figure subjects. "Zu finden in Wien bey H. F. Müller, Kunsthändler." *Circa* 1810.
- (116) Pack of Vienna cards in thirteen sheets of four each, in black and white and brilliant color, the subjects similar to the last preceding lot, but without the dealer's name. *Circa* 1810.
- (117) Thirty-six large sheets, each bearing the print of an engraved miniature card.
- (118) Eighteen odd Bavarian cards, in color, with the name of the maker, Joseph Fetscher, Munich.
- (119) Thirteen odd cards, engraved in figures and colored. (These have been ascribed to various nationalities and finally put down as "probably German"; but they are similar to lot No. 56, which the collector classified as French.)
- (120) Pack of silver cards, engraved and parcel gilt, with effigies of Queen Elizabeth, Charles I of France, and other crowned heads of Europe; with band (broken). Augsburg hall mark on band, and one of Court cards signed P. beuner. Early seventeenth century. Very rare. See Camden and Hotten on Playing Cards, folio 128; also Singer on Playing Cards. A memorandum with this pack reads: "A letter dated 28 May, 1873, from the Kensington Museum, offering £65 for this pack of cards will be found in a frame in the library cupboard. I obtained the letter when I bought the cards."
- (121) Pack of (32) piquet cards of silver, engraved and enameled. *Circa* 1700. In inlaid box.
- (121A) Pack of (52) miniature cards and an incomplete pack (100 in all), in the same style. Marked: C. L. Wüst, Frankfurt a M. Nineteenth century.

[No. 83—*Continued*]

INDIAN

- (122) Box containing ninety playing cards of Southern India, lacquer discs painted with figures and emblems, elephants and other animals. *Circa 1650.*
- (123) Box containing ninety-six Indian playing cards, lacquer discs finely painted with figures enthroned and on camels, and with smaller emblematic devices on diapered ground, some of the painting in gold lacquer.
- (124) Box containing eighty-nine Indian playing cards, lacquer discs painted with smaller discs, many figures, animal and human, and various emblematic devices.
- (125) Nine lacquer cards; in form small oblong. Brilliantly painted with figures of women and children and animals. Indian (?).

MISCELLANEOUS

- (126) Pack of (60) large cards, with figures of Siegfried, Gunther, Alberich, Tristan and Isolde (Ysalde), Merlin, Lancelot, Roland, Charles the Great, dragon, lion and so on, in brilliant colors. Danish(?). Swedish(?). Early nineteenth century.
Height, 7 inches; width, 4 inches.
- (127) Pack of (42) cards, with Stockholm stamp. Swedish. Early nineteenth century.
- (128) Pack of Alpine cards, with typical figures and landscape views, engraved and colored. Swiss. Early nineteenth century.
- (129) Pack of (47) Japanese playing cards, in form small oblong, crudely painted with flowers, animals, birds and landscape. Accompanied by explanation and instructions.

84—SET OF TWELVE OLD ENGLISH ROUNDELS. SIXTEENTH CENTURY

107 00 Mounted on circular wood panels and in original box.

85—ITALIAN CARVED IVORY FIGURE GROUP. SEVENTEENTH CENTURY

2250 "Madonna and Child." The Mother, in loosely flowing, girdled robes, is seated on a rock, facing the right and slightly forward, holding on her knee the nude Child, who rests one hand upon her shoulder and has in the other a bouquet. On ebony pedestal and ivory plinth.

Height, 5 1/2 inches.

86—OLD IVORY POWDER HORN WITH BRASS MOUNT

2250 Engraved with a hare, a squirrel, an owl and song birds, within a bordering of rococo scroll.

First Afternoon

87—CARVED IVORY RAPOIR. FRENCH. EARLY EIGHTEENTH CENTURY

38⁰⁰

H. W. Harding
Half tusk-point shape with hinged cover at upper end and metal grater. Carved with a coroneted escutcheon and five figures in low relief, and with a shell pattern at the tip.

Length, 9 inches.

88—OLD FRENCH TRINKET STAND

10⁰⁰

J. Bannister
A bronze negro, nude save for a loin dress, stands on a mother-of-pearl disc which is engraved with a floral border, and holds over his head another disc in shape of an umbrella; the latter revolves and carries a number of pendent hooks. Both discs are set in gilt bronze and on the negro's back is a gilt bronze basket supporting a pin-cushion.

Height, 4½ inches.

89—EMPIRE PEARL AND METAL JEWEL CASKET. Circa 1810

25⁰⁰

Hopper-shape on animal-claw feet; the sides of finely engraved mother-of-pearl in richly ornate gilt bronze setting. The hinged cover, similarly mounted, carries a fine cornice in openwork, in gilt bronze and supports an oval panel displaying an arrangement of shells, moss and other things. Around this are spandrels of mother-of-pearl elaborately engraved.

Length, 5½ inches.

90—BOUDOIR TIMEPIECE. FRENCH. Circa 1810

38⁰⁰

H. L. Hote
A quadrilateral mother-of-pearl base, on gilt-bronze knob feet, supports a mound-shaped pincushion held by gilt bronze moldings and tassels. Over the dome of the cushion is a lantern or drum, which supports a watch. Within the drum a green frog is seen. In the base is a drawer with lock. The stand is French. The watch is English, and is marked inside: Charleson, London, 293.

First Afternoon

H. L. Hote
91—EMPIRE WATCH STAND AND TRINKET CASE. FRENCH.

40⁰⁰ In richly ornate gilt metal and mother-of-pearl. An oblong casket which opens in front supports two quadrilateral columns which uphold a drum-shaped watch stand and are crowned with vases of flowers. Circa 1810.

Height, $9\frac{1}{2}$ inches.

Henry Symonds
92—PAIR LAPIS-LAZULI WALL VASES. CHINESE. CH'YEN-LUNG

90⁰⁰ Carved of solid lapis-lazuli. Incised with a swastika lattice, and fret and leaf borders, gilded, and carved with conventional petal borders and an ideograph in low relief. (One broken and rejoined.)

Height, $6\frac{1}{4}$ inches.

93—EAST INDIAN DESK SETS. Circa 1800 *J. N. Harding*

40⁰⁰ Consisting of an inkwell and pounce box, both covered, and a ewer. All in gilt metal with silver openwork ornamentation, and a further decoration of small carvings in pink coral, attached by wires running through perforations in the body metal.

94—GILT TOILET CASE IN LOUIS XV STYLE *Henry Symonds*

25⁰⁰ Probably English. Circa 1760. Velvet-lined gilt case, in openwork chased and engraved, on mask and shell feet, containing five scent bottles with silver gilt stoppers attached by chains. In ruby glass.

95—TORTOISE-SHELL BOX WITH HINGED COVER

65⁰⁰ Circular, and rounding over and under to a flattened top and bottom. Richly adorned with gold filigree work, which encircles edges of box and cover and expands into clasp and hinge plates, and furnishes a foliated medallion on the top.

Diameter, $5\frac{1}{2}$ inches.

First Afternoon

96—OLD TORTOISE-SHELL TAZZA

85⁰⁰

The bowl or plate silver rimmed and inlaid with hunting scene in mother-of-pearl, delicately engraved. Silver foot renewed, and bears hall mark of the Victorian era.

Diameter, 8½ inches.

97—LOUIS XV GILT METAL FANCY INKSTAND

160⁰⁰

In serpentine outline, and enclosing a mirror ground which supports a miniature countryside, including a water mill and other objects in gilt, trees and sprays of enamel, and a hare, rabbits and chickens in Dresden and other china. (Some animals slightly repaired.)

Length, 12¾ inches.

98—ROCK CRYSTAL SHRINE GARNITURE. SEVENTEENTH CENTURY

280⁰⁰

Consisting of a crucifix and two candlesticks. In gilded metal and carved rock crystal; the candlesticks of the pricket form.

Heights: Crucifix, 15 inches; candlesticks, 9 inches.

99—TEA CADDY IN STEEL AND IVORY

37⁰⁰

Ten-sided, with dome top; the body of steel variously ornamented, and trimmed with ivory, and set with medallions painted with figures and landscape.

100—PORTUGUESE CARVED IVORY CASKET. EARLY EIGHTEENTH CENTURY

38⁰⁰

Oblong, on four bracket feet, with pyramidal cover which is hinged and stayed by a chain, and locks. The cover is hollow, and forms a second chamber or attic, to which access is given by the top of the truncated pyramid swinging open. All faces are formed of ivory panels, white and tinted, and engraved in floral forms, and enclosing carved openwork panels of hares, lions, birds and human figures.

First Afternoon

101—ITALIAN CARVED IVORY PLAQUE. EIGHTEENTH CENTURY

80 "
"Conversion of St. Paul." Saul of Tarsus is pictured fallen to the ground from a galloping charger and looking in affright and wonderment at the Christ carrying His cross, borne across the sky upon a bank of clouds, while other horsemen in action and confusion see nothing of the vision. In ebonized frame.

Height (exclusive of frame), 5½ inches; length, 7¼ inches.

102—SET OF FOUR CARVED IVORY RELIGIOUS PICTURES

80 "
Relief statuettes of four saints standing upon low pedestals, over each a separately carved vision from the sky; in glazed frames.

Height (including frames), 11 inches; width, 8¼ inches.

103—IVORY TALL GOBLET, OR STANDING CUP. GERMAN. SEVENTEENTH CENTURY

6000
A deep bell-shaped cup encircled by serpents in relief, and carved with a petal border at the base of its exterior, rests upon a tall column of elaborate construction, the upper part solid, at the center a peristyle, and the lower part formed of spirals. The column issues from a broad circular base, on which another serpent coils.

Height, 19¾ inches.

104—MOTHER-OF-PEARL DISH. ENGLISH. SIXTEENTH CENTURY

30 "
A circular and shallow ovoidal bowl on low foot, with narrow flat rim with scrolled edge. Formed of plates of brilliantly iridescent mother-of-pearl, variously shaped, and fitted together and pinned.

Diameter, 11¼ inches.

105—LARGE ANTIQUE BONE POWDER FLASK

3500
Elaborately made and ornamented, with pewter seams and silver mountings, and fringed shoulder strap and trimmings. The ornamentation, besides certain relief carvings

First Afternoon

and a boar's-head stopper, is finely engraved on all surfaces, and on the principal surfaces shows mounted men hunting the wild boar and a stag, and other horsemen and a bowman afoot engaged in a lion hunt.

Length, 18 inches.

Henry James

106—COLLECTION OF CAMEOS IN EBONY CABINET

3/0⁰⁰

An upright ebonized cabinet containing three velvet-lined trays, holding in all fifty-four cameos, carved in Oriental alabaster: sculptures from the Arch of Septimius Severus, representing the principal exploits of that Emperor; sculptures on the arch erected to Constantine, representing the exploits of Trajan—taken from the Arch of Trajan by the Romans in the Middle Ages and placed on the arch they now adorn; and sculptures from the Arch of Titus. Accompanied by descriptive and explanatory pamphlet, in type and manuscript.

Height of case, 46½ inches; length, 34 inches; width, 21 inches.

SPECIMENS OF CARVED WOOD AND NUTS

Rare Standing Cups with Silver Bands, Steel Primers inlaid with Gold and Silver, Paintings on Glass, Samplers, Terra-cotta and other objects.

H. N. Harding

107—TWO ANCIENT CARVED WOOD NUT CRACKERS. FRENCH

20⁰⁰

One carved as a double-faced man's head, the other as a squirrel on its haunches eating a nut. One incised "Martigny."

u u u

108—GERMAN POCKET KNIFE. SEVENTEENTH CENTURY

35⁰⁰

Boxwood handle carved in relief and openwork with classical medallions and various heads and formal ornament; single jack-knife blade.

First Afternoon

F. Baunmeister

109—NUT SNUFF BOX. EIGHTEENTH CENTURY

10⁰⁰

With hinged cover, carved with figure groups in relief and floral ornament; ends carved as lion-heads. Probably German, *circa* 1780.

"

"

110—NUT BOX. FRENCH. EIGHTEENTH CENTURY

7⁰⁰

Large oval nut made into a snuff box with hinged cover, the surfaces boldly carved with ecclesiastical emblems and floral ornament.

Mrs. E. S. Hesselman

111—NUT CARVING. FRENCH. EIGHTEENTH CENTURY

4⁰⁰

A large conical nut elaborately carved in relief with cupids and garlands, and a pastoral scene with figures; one end carved as a grotesque fish-head with eyes and mouth mounted in silver. Probably Breton work.

A. R. Louis Co

112—TWO SMALL GILT CARVED WOOD STANDS

7⁰⁰

Quadrangular trays with upstanding conventional petal rims, resting upon round tables. Fitted with metal wall loops.

Mrs. E. S. Hesselman

113—CARVED WOOD STANDING CUP WITH COVER. GERMAN.
SEVENTEENTH CENTURY

12⁵⁰

Made from the root of a tree and left partly in its natural surface; carved with leafage and grotesque masks, and the base surrounded by a silver crenellated rim.

Height, 8¼ inches.

H. N. Harding

114—CARVED WOOD EMBROIDERY CLAMP. SEVENTEENTH CENTURY

5⁰⁰

Cylindrical, carved as a battlemented tower with bone stud-dings, surmounted by a pincushion.

First Afternoon

- 115—CARVED WOOD PIPE CASE. FLEMISH. SEVENTEENTH CENTURY

5⁰⁰—All surfaces carved in relief with a variety of ornamentation, including figures, grotesques, and fine details. Soft and mellow brown patina.

F. Panmerster

- 116—SILVER INLAID WOOD CROSS

25⁰⁰—Sixteenth or early seventeenth century. The entire face inlaid with conventional geometrical designs in stipple or blunt pin-point effect, which originally were gilded.

Mrs. James

Length, 20 $\frac{1}{4}$ inches.

- 117—NEST OF JAMES I CUPS IN CASE

27⁰⁰—Wood; remarkable example of early skill in the art of turning. The case, in form of a great castle tower, is elaborately ornamented in bead and chain work, and encloses a standing cup whose base is pierced with crescents and whose intricately turned standard displays about its center five loose rings. The cup proper is of paper thinness and ornamented with vermiculate scrolls, and encloses a nest of similar cups to the number of above three score.

Henry Symonds

- 118—LIGNUM VITÆ SILVER MOUNTED TALL CUP. SEVENTEENTH CENTURY

50⁰⁰—Globular, with bulbous standard and broad flat circular base. The silver rim engraved with a coach under escort approaching a town, and with great ships at sea.

H. W. Harding

Height, 7 inches.

- 119—ENGLISH WOODEN TEA CADDY. EIGHTEENTH CENTURY

25⁰⁰—Hexagonal, with hinged cover and lock. Top and all sides formed of recessed panels completely filled in with conventional floral designs in a diaper ground, the whole worked in ribbon paper with gilt or tinted edge, set edgewise on the background, and the front panel enclosing a color print medallion of a romping small girl.

A. R. - Louis & Co.

First Afternoon

A. R. Louis Leo
120—ENGLISH WOODEN TEA CADDY. EIGHTEENTH CENTURY

20 00 Octagonal shape, with hinged cover and lock. All faces and the top decorated with conventional floral and scroll designs executed in ribbon paper with gilded edge, applied edgewise, or inlaid in a spar ground sparkling with light and with dull color.

Henry Symonds
121—COCOANUT STANDING CUP WITH COVER. GERMAN. SEVENTEENTH CENTURY

230 10 Silver and silver gilt mounts, of varied ornamentation, including hinged strapwork embracing figures, fleur-de-lis designs and the Eastern lotus, and light line engraving.

1 1/2
Height, 12 1/4 inches.

122—COCOANUT STANDING CUP WITH COVER. GERMAN. SEVENTEENTH CENTURY

200 00 Silver gilt strapwork mounting with female figures and fine engraving, and an elaborate standard with bold knop.

Height, 10 3/4 inches.

123—COCOANUT STANDING CUP WITH COVER. GERMAN. SEVENTEENTH CENTURY

110 00 Silver gilt strapwork mounting; cover surmounted by a standing warrior, the flaring and fluted base chased and repoussé.

Mrs. E. J. Beselmer
Height, 12 inches.

124—CARVED COCOANUT STANDING CUP WITH COVER. RUSSIAN. SEVENTEENTH CENTURY

130 00 Carved with imperial busts within trophy medallions, the cover carved with crowns; both silver mounted in finely engraved strapwork, and the cup resting upon a rustic standard of silver issuing from a silver bell-shaped base.

Henry Symonds
Height, 10 1/2 inches.

First Afternoon

F. Panmeister

125—CARVED COCOANUT DRINKING FLASK

10⁰⁰—Finely carved in low relief with rambling grapevines in bearing, figure medallions and richly elaborated formal ornament. A smaller nut screwing in forms neck and drinking cup at once. Mounted with silver stopper and silver chains.

126—CARVED WOOD BOOK COVER

A. Schrotter

20⁰⁰—Top carved in high relief with amorini supporting a cartouche, beneath garlands of fruit suspended from an interrupted pediment, and with a satyr mask and lion's head. Back and under-cover elaborately carved. Four bronze hopper-shaped feet and bronze clasp.

Length, 14 inches; width, 9½ inches.

127—NORWEGIAN CARVED WOOD TANKARD. EIGHTEENTH CENTURY

l v n

50⁰⁰—Polychrome decoration and silver mountings. Slightly tapering toward the short-beaked cover, and standing on three knob feet carved at the base of certain of the staves of which it is built; the staves are bound about by hoops banded in silver, and the feet are encircled by silver ropes. Low melon-lobed dome cover supporting a silver gallery in openwork. Body carved in relief and in cavo-rilievo with arches and foliated scrolls, and the date 1752, and painted in low tones.

H. L. Hote

128—LOUIS XVI FRENCH MONUMENTAL WATCH STAND

85⁰⁰—In richly marked walnut with kingwood bandings, embellished with urns and festoons of gilt bronze. In form, a tapering, angular column rising from a spreading base which holds the compartment for the watch. It retains its original lining, and its form suggests that it was made to preserve the watch of some deceased person as a cherished memento. Opens at the back, and the base contains a drawer.

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129—FRENCH BOXWOOD STATUETTE. SEVENTEENTH CENTURY

105⁰⁰ Standing figure of the Saviour, with wrists bound to a baluster. Finely carved and modeled. Rich and varied, soft and brilliant patina.

Height, 13¼ inches.

130—EARLY ENGLISH POCKET COMPANION. EIGHTEENTH CENTURY

120⁰⁰ The handle an open, slender loop of flat or strip steel, damascened, its lower ends joined by a pivot on which swing a steel knife-blade and corkscrew, and a tobacco tamp and three other instruments of utility all gilt. In original case.

131—FOLDING KNIFE AND FORK. FRENCH. EARLY EIGHTEENTH CENTURY

70⁰⁰ Bright steel, the handles richly damascened. In green leather case.

132—TRAVELER'S COMPANION. FLEMISH. EARLY EIGHTEENTH CENTURY

120⁰⁰ Fork, knife, and silver spoon, all folding; steel handles inlaid with silver with gilt embellishments. In original leather case.

133—STEEL PRIMER FOR FIRE-ARM. GERMAN. SEVENTEENTH CENTURY

220⁰⁰ Flattened balloon-shaped knob turned stopper. The edge seam is corded with silver, and the two faces are inlaid with silver scrolls and ornamented with silver busts and heads appliqué. Black patina, with rust spots.

134—STEEL PRIMER FOR FIRE-ARM. GERMAN. SEVENTEENTH CENTURY

225⁰⁰ Slender, elongated, balloon-shape. Spring measuring stopper. Richly inlaid with silver in tangible relief, the ornamentation occupying both faces and including figures, flowers and scrolls. Soft dark brown patina of dull lustre.

First Afternoon

135—SILVER MOUNTED TORTOISE-SHELL SAND FLASK. LATE SEVENTEENTH OR EARLY EIGHTEENTH CENTURY

2000—Flattened pear shape, the silver mounting includes strap-work and a molded and chased seam-band, a small and low, spreading foot, and a stopper attached by a chain.

Length, 6 inches.

136—STEEL POWDER FLASK. SEVENTEENTH CENTURY

1200—Pear-shaped, the back flattened, with a spreading lip modeled in petal-form; stopper in form of a pear-shaped vase. Damascened in gold with a border of trefoils with looped stems.

Length, 6 $\frac{3}{8}$ inches.

137—OLD DRUG CASE

1250—An old leather case containing six ruby glass octagonal bottles with silver stoppers, and a small mixing plate, spoon and funnel in the same metal. Said to have belonged to the Marchioness of Brinvilliers, the notorious, fascinating and repellent seventeenth-century French poisoner.

138—EBONY AND IVORY MEASURING AND RULING INSTRUMENT

1200—Early English. Maker: Dollond, London. In case.

139—THIRTY-EIGHT OLD ENGLISH KNIVES AND FORKS

3500—Steel, with silver handles stamped Sykes & Co. and bearing marks. Twelve large knives and eleven large forks (in two patterns), seven small knives and eight small forks (two of the latter broken).

140—SET OF KNIVES AND FORKS. GERMAN. SEVENTEENTH CENTURY

4700—Six knives and six forks, with engraved mother-of-pearl brass mounted handles, in original leather standing case.

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141—LEATHER BOTTLE, OR CANTEEN. ENGLISH. EARLY EIGHTEENTH CENTURY

25⁰⁰ Vesica-shaped, with metal mouth and cap. Finished in a rich dull black. Numbered under the bottom "6" in punch marks. A fine example.

142—ANCIENT IRISH WOODEN CHOPPING-BOWL

3⁰⁰ Shallow cylindrical form; cut from the heart of a tree and bound with an iron band.

Diameter, 14 inches.

143—SET OF FOUR EARLY FRENCH PAINTINGS ON GLASS

118⁰⁰ "The Seasons," represented by four figures in landscape settings.

144—COLLECTION OF ELEVEN OLD SAMPLERS

(A) "Honor and shame from no condition rise"; in brilliant colors.

(B) Alphabet by Mary Bentley; in blue.

(C) "Save me from folly, vanity and vice"; in soft colors. Dated 1781.

(D) Done in soft colors by Hannah Webb, 1860.

(E) "Short is our longest day of life"; in bold colors.

(F) Legend undecipherable; letters and figures in many colors.

(G) "The most formidable fate to have our own desire"; in delicate colors. Done by Mary Ann Pearsons, May, 1811.

(H) Birds and floral designs, in soft, fresh colors. Done by Sarah Frazer Buttrum, 1817.

5⁰⁰ (I) "Tell me ye knowing and discerning few"; in many colors.

(J) In faded colors. Dated 1823.

(K) Architecture, animals, birds, flowers, trees and figures. Dated 1807.

145—BOOK OF CARICATURES. ENGLISH. LATE EIGHTEENTH CENTURY

95⁰⁰ A scrap book containing eight-two color prints of London caricatures of famous persons of the late eighteenth and early nineteenth century, with dates of publication, and for the most part with identification of the subjects, among

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whom are included Mrs. Fitzherbert with her royal protector's picture over her dresser, Lord Howe, Lord Grenville, Charles Fox, Sidney Smith, George III, the Queen and the Prince of Wales, Madame Catalani, Charles Kemble, and "The Golden Ball"—the famous dandy, Ball Hughes.

Mr. Neal

146—BOOK OF ENGRAVINGS OF BENJAMIN WEST'S PAINTINGS

750—*The Gallery of Pictures painted by Benjamin West, Esqr., historical painter to His Majesty and President of the Royal Academy, engraved in outline by Henry Moses.* London, 1811. Sixteen plates, with critical notes.

Henry Moses

147—BOOK OF OLD PRINTS. EARLY ENGLISH

1250—A scrap book containing twenty-five theatrical color prints and humorous and silhouette engravings of personalities of the late eighteenth and early nineteenth centuries.

J. S. Morris

148—STONE SCULPTURE. GRECO-ROMAN. SECOND CENTURY

1000—Classical head, broken off at the neck from a relief wall statuette. Soft grayish-white stone, with gray patina, and a spot of ferrous corrosion on one cheek. Found at Carthage.

Height, 6 inches.

From the Dr. Leitner Collection.

Henry Moses

149—TERRA-COTTA GROUP. ITALIAN. SEVENTEENTH CENTURY.
SCHOOL OF BERNINI

750—"St. Michael and the Demons." A group in which the tortuous bodies of four demons rest upon and surround a cylindrical pedestal, with a nude man overlying them and grasping at the girdle of a two-sworded angel surmounting all.

Height, 24 inches.

(Illustrated)



No. 149—TERRA-COTTA GROUP. SCHOOL OF BERNINI

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150—SET OF SIX TERRA-COTTA PLAQUES. ITALIAN. LATE SIX-TEENTH CENTURY *J. S. Morrison*

- 3500—Oval; modeled in bold relief with the following subjects:
- (A) "Apollo and Daphne."
 - (B) "Apollo and Daphne," differently treated.
 - (C) "Rape of Europa." (Defective.)
 - (D) "Hercules and Nymph." (Defective.)
 - (E) "Satyr and Nymph."
 - (F) "Perseus and Andromeda." (Defective.)

Greater diameter (of each), 12½ inches.

FINE EXAMPLES

of European Engraved Steel, Chinese Bronze, Cloisonné Enamel and Other Metals

151—DEVOTIONAL FOLDING TABLET. RUSS.-GREEK. SEVENTEENTH CENTURY *Mrs. E. S. Beresford-Hope*

- 900—Set of four hinged bronze tablets folding together, each tablet square, with a top in palmate arch form. The inner face of each tablet is divided into four squares, which with the arches above are decorated with scenes from the life of Christ and other biblical subjects in bas-relief on an enamel ground of deep blue with touches of white. The outer face of one tablet, the cover tablet, is also ornamented.

Height, 7 inches.

From the Beresford-Hope Collection, London, 1886.

152—METAL GEM CASKET. PROBABLY ITALIAN. EARLY EIGHTEENTH CENTURY *Charlotte Lee*

- 1200—Damascened in silver with a baroque ornamentation. Gilt mounts.

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153—SET OF TUTENAG CANDLESTICKS AND TAPER HOLDER. MIDDLE EIGHTEENTH CENTURY *H. L'Hôte*

1700 Four candlesticks, two large and two small, in the form of fluted columns on spreading quadrangular bases; taper holder with a baluster standard and similar base.

154—BRONZE STEELYARD. PROBABLY ITALIAN. SEVENTEENTH CENTURY *Henry Lynors*

1500 An interesting production. The counterpoise modeled as a tiger's head. Dark brown and pale greenish patina.

155—RECTILINEAR ANTIQUE BRONZE PLAQUE *H. Falkenberg*

2200 A "Pietà" in relief, with a mountain background. Brown patina.

Length, 7½ inches.
Height, 6¼ inches; width, 5 inches.

156—ANTIQU BRONZE PLAQUE *L. Varon*

2200 Rectilinear. High relief decoration of a patriarchial man, bald of crown and with a heavy, long and curling beard, facing the right and intently reading the scriptures. The book is held up before his face and his elbow rests on other books lying on a table. Rich dark brown and yellowish-brown patina.

Height, 8 inches; width, 6¼ inches.

157—FRENCH LOUIS XVI BRONZE PLAQUE *H. Falkenberg*

1700 Oval, with relief figure group of a nymph piping to a dancing faun, while a little love looks on over her shoulder, under a tree. Rich and brilliant patina of warm brown.

Height, 10½ inches; width, 8½ inches.

158—ITALIAN BRONZE STATUETTE. SEVENTEENTH CENTURY *L. Varon*

1200 The Venus Kallipygos, on a Sienna marble pedestal. Soft patina of greenish-brown.

Height, 4¾ inches.

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159—ITALIAN BRONZE STATUETTE. SIXTEENTH CENTURY

750 Standing figure of Minerva, in armor, one hand resting on a shield at her side, which bears a mask in relief. Dark brown patina. On wood plinth.

Height, $5\frac{1}{8}$ inches.

160—ITALIAN BRONZE STATUETTE. SIXTEENTH CENTURY

160 Standing figure of "Plenty," in bold and primitive modeling, holding in one arm a large cornucopia. Lustrous reddish-brown patina.

Height, $4\frac{7}{8}$ inches.

161—ITALIAN BRONZE FIGURE GROUP

1700 Standing figure of Venus, with Cupid at her side embracing her knee. Dark green, luminous patina. On alabaster base.

Height, $7\frac{1}{4}$ inches.

162—FRENCH BRONZE FIGURE GROUP. EIGHTEENTH CENTURY

2000 A faun surprising a sleeping nymph, who reclines upon her robes thrown over a sloping bank. Rich lustrous black and faintly greenish patina.

Height, $5\frac{1}{4}$ inches; length, $7\frac{7}{8}$ inches.

163—BRONZE INKSTAND

1700 Circular, modeled in relief with papal coats of arms and trophies; fluted dome cover surmounted by a hollow-cast bust of a cardinal.

Height, $8\frac{1}{2}$ inches.

164—ITALIAN BRONZE DOOR HANDLE. SIXTEENTH CENTURY

1700 In form of a satyr's head. Rich and brilliant black and greenish-brown patina. Mounted on wood base.

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165—OLD ITALIAN BRONZE STATUETTE

Mrs. S. G. C. Miller

40⁰⁰ A curious production. Standing figure of a goddess, in flowing robes, with the Graces in miniature and other figures, and four busts, executed in relief in bands across the front. A late sixteenth or early seventeenth century Italian copy of a Greco-Egyptian antique. Dense patina of rich green.

Height, 9½ inches.

166—BRONZE STATUETTE. PERIOD OF LOUIS XVI

Louis Co.

30⁰⁰ Standing human figure, of classical countenance, the back of the head turning into a bull's head, the torso nude and robes enfolding the lower body, and hands extended supporting a large lamp. Rich patina, black and greenish-brown. On gilt bronze garlanded pedestal on a porphyry base.

Height, 13½ inches.

167—TWO ITALIAN BRONZE BUSTS. LATE SIXTEENTH CENTURY

Henry Symons

55⁰⁰ Head and shoulders representations of two aged men, one bearded and bald and looking intently upward, with strained neck muscles, and the other bearded and having a heavy shock of hair, and shoulders slightly hunched. Hollow-cast, on capstan-like pedestals. Rich black patina.

Height, 9½ inches.

168—ITALIAN BRONZE FIGURE GROUP. LATE SEVENTEENTH CENTURY

60⁰⁰

Ginsberg & Levy

Standing figure of an elderly faun, on a flat base, leaning against a tree trunk and holding in his arms the infant Bacchus. Fine and brilliant rich black patina.

Height, 13½ inches.

169—ITALIAN GILT BRONZE FIGURE GROUP. SEVENTEENTH CENTURY

Henry Symons

35⁰⁰ Infant Bacchus and faun pressing grapes. On quartz pedestal.

Height, 7½ inches.

First Afternoon

170—BLACK MARBLE PEDESTAL. ITALIAN. SIXTEENTH CENTURY

30⁰⁰—Quadrilateral with lightly chamfered corners; the sides set with finely modeled gilt bronze panels representing the "Labors of Hercules" in bold relief.

Height, 4 $\frac{5}{8}$ inches.

171—PAIR ANTIQUE BRONZE STATUETTES

55⁰⁰—Standing figures of Cupid, one with left arm raised and the other with right arm raised, on gilt bases surmounting white marble columns which rest on gray marble bases. Brilliant patina of soft olive-green and black.

Height, 9 $\frac{3}{8}$ inches.

172—BRASS ORNAMENTAL CORD WEIGHT

15⁰⁰—A smiling face with garlanded hair and high headdress, in relief, weighted at the back and equipped with a roller vertically placed at the back of the headdress.

Height, 9 inches.

173—CLOISONNÉ ENAMEL GILT BRONZE TRIPOD INCENSE BURNER. CHINESE. K'ANG-HSI

45⁰⁰—Shallow cylindrical body resting on three elephant-head feet, with a broad flat rim with foliated edge. On this sets a separate shallow cylinder, carrying all around between enamel bands a wide metal band in the form of an archaic dragon-scroll in openwork. The dome cover, above a narrow band of enamel, is in metal openwork in the design of a dragon among clouds, the dragon's head forming a knob handle. The enamel decoration is in lotus and plum motives in rich colors on a turquoise-blue ground.

Height, 9 $\frac{1}{2}$ inches; diameter, 10 inches.

174—PROCESSIONAL CROSS. ITALIAN. FIFTEENTH CENTURY

22⁰⁰—In silver and gilt metal. On tall wood standard.

Height, 22 inches.

N. B. Harding
TH CENTURY
tion in scroll and floral

Gilt metal, with chased ornamentation in scroll and floral motives. Constructed in form of a square tower with round columns at the corners, on a broadly spreading base resting on knob feet.

11 12 13

Full-length figure of Abraham, in the attitude of stepping forward, his robe thrown over his left arm and fallen from his right shoulder, and his right arm raised aloft, the hand grasping a knife. On a large and elaborate pedestal in the same metal, its four sides set with silver panels engraved with the sacrifice of Isaac and other scenes, and a crest under which appears the date 1736.

177—INTERESTING COLLECTION OF KEYS. SEVENTEENTH AND
EIGHTEENTH CENTURIES

SEVENTEENTH AND
Geo. S. Herman
in length varying from

Henry Seymour
OF WATCH-COCKS

700

Chas. S. Herman

2700

Length, 39 inches.

First Afternoon

180—ENGLISH BROAD SWORD. LATE EIGHTEENTH CENTURY

Henry C. Murphy

1500—The blade slender and flexible, grooved on both sides, the back edged. Steel hilt in openwork in conventional floral designs. Leather scabbard steel tipped.

Length, 45 inches.

181—SWINGING TOILET MIRROR ON STANDARD. FRENCH. SEVENTEENTH CENTURY

Henry Lynne

4000—The frame of steel is of leaf outline above, and both on face and back is extensively ornamented with punched and engraved floral and other designs, the swinging-loop is in spiral form, set upon a baluster turned standard established on a large circular base. Inscribed: "Souvenir de Plombieres."

Height, 19½ inches.

182—ENGRAVED STEEL COFFER. GERMAN. SIXTEENTH CENTURY

Theo. J. Hermann

17000—A strong-box in quadrilateral chest form, with an elaborate lock under the cover engaging with six spring bolts the heavy frame of the chest. Bound in strap work, and all sides and cover engraved with figures, masks, birds and foliage.

Height, 9 inches; length, 15 inches; width, 9½ inches.

183—PAIR BRONZE PLAQUES. ITALIAN. Circa 1700

Henry Lynne

6000—Oval. Decorated in relief, one with a pastoral subject including four figures, of men and women, and the other with a prison scene, in which a man in classical robes addresses with admonitory gesture men chained to a wall. Brown patina. In ebonized frames with gilt metal inner borders.

Height, 15 inches; width, 10¾ inches.



184—PAIR IMPORTANT BRONZE STATUETTES. ENGLISH. NINETEENTH CENTURY

5700⁰⁰ Portrait statuettes of Oliver Goldsmith and Edmund Burke, standing, on square plinths. The poet is studying an open book and holds a ready pencil in hand; the orator, with coat thrown back, rests his right hand on his waistcoat pocket and holds in his left hand, hanging down at his side, a roll of manuscript. Mottled brown and yellowish patina. Signed (both): J. H. Foley, R.A., Sculp., London, 1865; and incised "Elkington & Co., Founders."

Heights, Goldsmith, 38½ inches; Burke, 39½ inches.

First Afternoon

185—PAIR BRONZE SPHINXES. FRENCH. LOUIS XV

160" Finely modeled, with an ample saddle-cloth ornamented with floral reliefs on the lion's body, connecting with an imbricated breastplate across the woman's bust. Rich dark brown patina with greenish-bronze mottlings. On oblong bases of green marble richly mottled.

Height, 11 inches; length of base, 15 inches.

186—IMPORTANT BRONZE GROUP OF "MILO"

135" Full-length figure of a powerfully built man, with muscles tense, head twisted over his shoulder, left hand caught in a split tree trunk and right in the jaw of a lion which has sprung up behind him, and dug its claws into his flesh. Dark olive-green, brown and black patina.

Height, 24½ inches.

187—SET OF FIFTEEN ITALIAN BRONZE PLAQUES AFTER DONATELLO

325" They are of upright form, with face sunken deeply within a narrow bordering flange, and amorini standing out in high relief in the recesses, playing musical instruments. The recessed surfaces carry conventional ornamentation incised and in relief, and the flanges have incised borders. Dark brown patina. Probably produced in first half of eighteenth century.

Height (each), 22 inches; width, 8½ inches.

188—HEROIC BRONZE BUST. *Circa 1700*

225" "Julius Caesar." Dense, variously mottled grayish-green patina, of unctuous surface. On low marble pedestal.

Height, with pedestal, 49 inches.

(Illustrated)



No. 188—HEROIC BRONZE BUST. *Circa 1700*

First Afternoon

189—BRONZE STATUETTE OF KUAN-YIN. JAPANESE. EARLY
NINETEENTH CENTURY

Henry Symons

60" —

Full-length figure of the goddess of mercy, finely modeled in an attitude of studied grace, standing on a lotus flower. A lotus necklace is worked in relief on her bare chest, robes and streamers drape shoulders and limbs in graceful folds, she wears the tiara and high headdress and holds a lotus bud in her left hand. Rich and beautiful patina, dark olive-green, with occasional touches of warm red, and broad areas of the fine black which comes of long association with incense fumes. Incised inscription: "Made by Kohata Dosai, second year of Bunsei" (1819). On teakwood base carved with birds, waves and trees.

Height, 38½ inches; with stand, 47½ inches.

190—PAIR CLOISONNÉ ENAMEL PLAQUES. CHINESE

Henry Symons

60" —

Vases adorned in lotus motive and holding branches of plum blossoms, fish bowls with fishes swimming in them, and baskets of flowers and fruit appear in brilliant canary-yellow, glowing lapis, black, white, vermilion, purple and green, on a luminous ground of rich turquoise-blue. Framed.

Height, 16 inches; length, 17 inches.

191—CLOISONNÉ ENAMEL PLAQUE. CHINESE

Henry Symons

30" —

Peonies blossom in brilliant colors on a turquoise-blue ground, a phoenix perches on one of the swaying black stems, and butterflies hover over the wide open flowers. In wood frame.

Height, 20 inches; width, 20 inches.

192—MAMMOTH CLOISONNÉ ENAMEL GILT BRONZE TEMPLE INCENSE BURNER. CHINESE. MING

Henry Symons

570" —

A remarkably elaborate production. The tripod support is composed of bulbous elephant heads and curled trunks, with trappings and floral decoration in enamel, and huge

flapping bronze ears, incised with veinings on the inner side. The cylindrical body is enameled all around with the dragon-horse, eleven times repeated, galloping over waves and rocks and among clouds, the whole worked in rich and mellow colors on a ground of deep turquoise-blue. A broadly flaring rim with foliated edge carries on both upper and lower surface a lotus decoration in the same colors on the same ground. Above this the piece is wholly in metal open-work in two sections, a cylindrical section with flat shoulder, in the motive of bats among clouds, and a dome cover showing dragons and phœnixes among clouds, the dragons each in possession of the coveted jewel and the phœnixes each holding in beak an emblem. Another dragon grasping the jewel forms the knob finial. On carved teakwood tripod stand.

Height, 33 inches; with stand, 45 inches; diameter, 32 inches.

SECOND AND LAST AFTERNOON'S SALE

THURSDAY, NOVEMBER 8, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 193 to 292, inclusive

193—HAREWOOD BOX

E. T. Henderson

Oblong, with roll top; inlaid with kingwood, and having a lead-lined bottom.

600

194—ENGLISH MAHOGANY WALL BRACKET. LATE EIGHTEENTH CENTURY

Henry Symonds

An oblong table with a low bordering molding, supported on a triplicate arrangement of reversing C-scrolls, carrying relief carvings of leaves, pendants and cabochons.

5300

Table length, 13 inches; width, 8½ inches; height of supporting arms, 15 inches.

195—STRAW BOX. Circa 1810

A. A. Jones

Made by a French prisoner of war. Oblong, on four feet; with hinged lid, drawer, and five covered compartments.

500

196—EBONY WRITING BOX. ENGLISH. NINETEENTH CENTURY

Henry Symonds

Oblong, with hinged lid and lock, and metal mounts. All sides and the top profusely ornamented with floral scrolls in flat carving. Two drawers and inkwells. The box early nineteenth century work; the silver mounts of the inkwells, which are later, bear Victorian hall mark.

1200

Second and Last Afternoon

197—QUEEN ANNE WALNUT BOX

Henry Symonds

750 — Quadrangular, with hinged lock cover; thumb-nail moldings around cover and base. Cover and front bountifully inlaid with marquetry in floral motives.

198—HAREWOOD BOX. ENGLISH. EIGHTEENTH CENTURY

3800 — In form a roll-top desk in miniature, with two bail handles at the sides, the lower drawer, which locks, operating the roll-top; two interior drawers. Inlaid with kingwood banding and a shell medallion.

199—ROMNEY BOX. ENGLISH. EIGHTEENTH CENTURY

1200 — Arched top divided into two hinged covers and a central fixed section supporting a flat bail handle; the covers adorned with allegorical figure medallions in color, encompassed by inlaid bands and garlands.

200—HAREWOOD BOX. ENGLISH. *Circa* 1800

1600 — Oblong with arched cover, hinged. Cover inlaid with narrow bands of marquetry, and with garlands of husks encircling colored engravings, each displaying two figures. Has lock.

201—EBONY JEWEL CABINET, SILK LINED

1700 — Quadrangular, in archaic design. In the interior, a compartment and five drawers. The faces of all drawers, and the inner faces of lid and front, are adorned with silver panels finely engraved with allegorical subjects.

202—HANGING CLOCK. GERMAN. SEVENTEENTH CENTURY

J. L. H. pte

7700 — Circular, with exterior pendulum before the face. Dial encircled by gilt foliage in relief. Maker's inscription inside.

Second and Last Afternoon

203—COROMANDEL WOOD WORK BOX

Mrs. G. Garvie

38⁰⁰—Oblong with hinged lid, and lock; the exterior in broadly fluted or wave outline. The box contains many compartments, twenty-eight of them with separate covers, inlaid with marquetry and tortoise-shell, and with ivory engraved with elephants and formal floral designs.

204—OLD STRAW-WORK CABINET

Henry Symonds

15⁰⁰—In form of a high roll-top desk on four ball feet, and containing eight drawers besides several compartments.

205—SHERATON COLLECTOR'S CABINET

Mrs. G. Garvie

20⁰⁰—Mahogany, inlaid. Containing tray and two drawers, fitted with many compartments varying in size and shape, for holding small shells or other specimens.

Height, 10½ inches; length, 24 inches; width, 14¾ inches.

206—OLD ENGLISH BAROMETER

" " "

145⁰⁰—In walnut veneer and mahogany. The spandrels about the dial in gilt metal chased and pierced in floral scrolls.

From the Marquis of Anglesey Collection, Beaudesert sale.

207—SECTION OF ANTIQUE CARVED WOOD PANELING

N. Chapman

45⁰⁰—Three oaken panels, side by side in original joining and framing, carved in relief, one with St. George, one with St. Agnes, and the third with a double-towered gate of a fortress, the towers surmounted by male and female heads. Soft patina in natural wood tone.

Height, 19½ inches; total length, 39½ inches.

208—LEATHER CABINET. FRENCH. LOUIS XV

Henry Symonds

220⁰⁰—In chest form with drop front, and containing eight drawers and a shrine or reliquary. The leather is finely tooled and gilded, and the drawers have gilt drop handles in fleur-de-lis form.

Height, 15¾ inches; length, 26 inches; width, 11 inches.

Second and Last Afternoon

Mrs. G. Gamet

209—EBONY CABINET. ITALIAN. EARLY EIGHTEENTH CENTURY

35⁰⁰

Quadrilateral and deep, on bracket feet, with hinged lid opening to two large compartments. The front, which is recessed, presents architectural features of a classic temple, with winged figures over the pediment, in gilt metal, and discloses ten drawers faced with tortoise-shell and ivory.

Height, 22 inches; length, 23½ inches; width, 11 inches.

210—ADAM OVAL MIRROR

A. Ruder Agent

65⁰⁰

Narrow gilt frame, with a second inner frame or beaded border, bracketed to the outer frame by conventional blossom medallions set at intervals over the glass.

Greater diameter, 30 inches.

Lane Co.

211—URN STAND. ENGLISH. LATE EIGHTEENTH CENTURY

40⁰⁰

Oval, with a guard or coping in wave line; on four slender quadrangular tapering legs, with block feet, and casters. Harewood and mahogany, inlaid with paterae.

212—CHIPPENDALE MAHOGANY TRIPOD TABLE

Mrs. Eleanor Fitzgibbon

140⁰⁰

Circular, the edge raised and scrolled, and carved on the inner side with a leaf molding. Fluted standard, with a bead molding and spirally fluted knob, and carved at the base with blossoms. Cabriole legs with acanthus carvings in relief, and long bird's-claw and egg feet.

213—FRENCH LOUIS XIV BRACKET CLOCK

Mrs. G. Gamet

200⁰⁰

Tortoise-shell inlays; heavy ormolu mounts comprising garlands, rams' heads and female busts, and acanthus foliations.

Height, 34½ inches.

214—QUEEN ANNE WALNUT TABLE

N. N. Seaman Agent

90⁰⁰

Oblong, with molded edge; on cabriole legs of slight curvature, with Dutch feet. White marble top, inset.

Second and Last Afternoon

215—PALATIAL BOUDOIR MIRROR. CHINESE. CH'IEH-LUNG

40⁰⁰—Upright oblong, surmounted by a scrolled cresting, and swinging between quadrilateral columns with corners chamfered and corded, topped by lantern capitals with pointed knob finials, the columns based on broad supports which are connected below the glass. The entire frame, cresting, columns and base are of fine mother-of-pearl, carved in relief and openwork and minutely engraved, in lotus and pomegranate motives, foliations and diaper.

Height, 35½ inches; width, 22 inches.

216—PAIR MOSAIC PLAQUES. ITALIAN. EIGHTEENTH CENTURY

98⁰⁰—Bacchic heads, male and female, wreathed in white and purple grapes and green leaves, within a black ground. Reproductions from the antique; probably made at the Vatican manufactory for presentation, about 1780. In ebony and tortoise-shell frames.

Height (with frame), 19½ inches; width, 17 inches.

217—SMALL QUEEN ANNE HANGING MIRROR

38⁰⁰—Wood frame finely inlaid.

218—WILLIAM AND MARY OBLONG MIRROR

57⁰⁰—Flat walnut frame, inlaid with conventional floral and heraldic designs in numerous panels.

Length, 40 inches; width, 25 inches.

219—PAIR CHINESE SILK PICTURES. TAO KUANG

60⁰⁰—Vases, bowls and jars holding peonies and other flowers, all formed of silk, the silk of the receptacles in some instances carrying a finely painted decoration, stand out in rich and brilliant colors in relief, appliqué on a blue silk ground. In teakwood frames, inlaid with angular-scroll borders.

Height (including frame), 40 inches; width, 29½ inches.

Second and Last Afternoon

220—FRENCH LOUIS XIV BRACKET CLOCK

Henry Symons

108⁰⁰—

Boule case with elaborate ormolu mountings, the bolder details including allegorical female figures, dragons, and rich foliations. On dial: Guillemin, à Paris.

Height, 46 inches.

(Illustrated)

221—PAIR QUEEN ANNE WALNUT STOOLS

128⁰⁰—

Cabriole legs, with C-scrolls in relief below the knees, and Dutch feet.

222—ENGLISH ARMCHAIR. CHIPPENDALE PERIOD

C. R. Walworth

45⁰⁰—

Cabriole legs with Dutch-pointed feet; seat rails scrolled all around; cyma-scroll armposts meeting slightly scrolled arms, and the back scrolled all around, with a shell pattern at the crest; all carved in relief with shell designs and foliage.

223—CHIPPENDALE MAHOGANY ARMCHAIR

Henry Symons

140⁰⁰—

Scrolled top rail and stiles, which are continuous with the back legs, and broad splat carved and pierced with quatrefoil, loop and tassel; cyma-scroll arms (one grip broken). Front legs carved in relief with buds and blossoms, and bracketed at the knees. Seat in gray needlepoint with floral medallion in delicate colors.

224—PAIR GEORGIAN MAHOGANY SIDE CHAIRS

240⁰⁰—

Arch-backs, continuous with the legs. Pierced splat, carved with a multiple leaf design within a circle, from which depend festooned draperies at either side of slender C-scrolls, between the scrolls being a floral pendant. The front legs are molded, and carved with floral pendants in relief, and rest on delicate tapering feet.



No. 220—FRENCH LOUIS XIV BRACKET CLOCK

Second and Last Afternoon

Henry Symonds

225—CHIPPENDALE MAHOGANY HIGH-BACKED ARMCHAIR

70⁰⁰—

Cabriole front legs with animal-claw feet, carved in relief with scrolling leaves, sheaves of leafage and beaded pendants. Back-curving armposts with faces molded.

226—PAIR IMPORTANT CHIPPENDALE MAHOGANY ARMCHAIRS

60⁰⁰—

Cabriole legs, front and back, and armposts in a reverse cabriole meeting scrolling arms; all richly carved in relief with leafage and flower sprays and pendants. The rails or frame-work of the seats, both at the sides and the swell fronts, are in scrolled outline, hollow molded, and carry relief carvings in harmony with the other members. Upholstered in crimson silk damask.

227—SET OF FOUR ADAM MAHOGANY HALL CHAIRS. LATE EIGHTEENTH CENTURY

150⁰⁰—

Solid backs in cyma outline supporting an oval, which is deeply carved with elongated petal-flutings radiating from a floral patera. Solid seats, convex at the sides and with swell front, and sunken center, and bordered with a rope molding. Straight quadrangular legs carved in front with pendants of husks.

228—FRENCH LOUIS XIV BRACKET CLOCK

80⁰⁰—

Boule case with green, red and yellow inlays, and bronze mounts including figures, masks, rams' heads and foliage. Dial marked: Pierre Leroy, à Paris.

Height, 42 inches.



229—JACOBEOAN TALL-BACKED ARMCHAIR

M. Schwartz

90° — Back legs and stiles, which are continuous, are baluster turned, the stiles are carved with crown finials, and a scrolled cresting over the top rail is interrupted by a crown carved and pierced, above a rose. The back is carved in cyma and floral scrolls supporting two cane panels, and the seat is cane, its frame-work deeply carved in floral motives. Arms, armposts and front legs are scrolled, and the braces are baluster turned.

Second and Last Afternoon

230—ANTIQUE SHIP MODEL

M. L. Clark

158⁰⁰

Wood model of a seventeenth century ship of war, believed to be that of the "Tre Kroner," whose name is painted on the stern; built up from the keel; made with careful attention to planking, ribs and details; rigged and fitted with canvas, and showing sixty guns.

Length of hull, 40 inches.

(Illustrated)

231—GEORGIAN MAHOGANY CELLARETTE

Henry Symonds

40⁰⁰

Oval, banded with brass and having two brass bail handles; on four quadrangular tapering legs, with brass casters.

Height, 27½ inches; diameters, 24¼ inches and 18 inches; depth, 12¾ inches.

232—MAHOGANY TILT-TOP TRIPOD TABLE. ENGLISH. EIGHTEENTH CENTURY

M. L. Clark

75⁰⁰

Circular, with broadly scalloped edge, the top revolving on a turned standard supported by cabriole legs, carved with leaf and shell patterns in relief, and having long bird's-claw and ball feet. Though a tilt-top, the top has been fixed in position by screws.

Diameter, 36¾ inches.

233—MAHOGANY TILT-TOP GALLERY TRIPOD TABLE. ENGLISH. EIGHTEENTH CENTURY

Henry Symonds

30⁰⁰

Circular and plain, based on a balustered gallery which revolves on a turned pillar having a spirally fluted knop, and supported by three widely spreading cabriole legs carved with acanthus leaves and ending in birds' claws grasping pointed-ball feet.

Diameter, 35½ inches.

234—SHERATON MAHOGANY ESCRITOIRE. *Circa 1800*

11 0⁰⁰

With solid roll-top, extension writing-shelf, four interior and two exterior drawers, and above the rolling top a dome containing another drawer. Fine line inlays of large ovals.



No. 230—ANTIQUE SHIP MODEL

Second and Last Afternoon

235—PAIR EMPIRE MAHOGANY COMMDES. ENGLISH, circa 1810

50⁰⁰

Two compartments, the upper closing by a sectional fall, and the lower by a door ornamented with a carved wood wreath. Bronze ornaments on the front below the top, and on the top a bronze railing surmounted by scrolls.

Height, 43 inches.

236—PAIR SHERATON CARD TABLES

280⁰⁰

Mahogany and harewood, finely inlaid with blossoms and medallions. Tapering quadrilateral legs, with casters. Rectilinear, with folding top, one leg swinging out.

Length (and width open), 34 inches.

237—MAHOGANY VENEER COMMDE. FRENCH. LOUIS XV

280⁰⁰

With swell front and concave sides, each with scrolling drop, the front corners rounded; on cabriole legs of slight curvature. The top is inlaid with a palace, gardens and figures, the door with standing figures and the sides with medallion busts, and there is further ornamentation in ormolu mounts.

Height, 33 $\frac{1}{2}$ inches; length, 31 $\frac{3}{4}$ inches.

238—SHERATON SATINWOOD WRITING CABINET

280⁰⁰

Rectangular, with moldings at top and bottom, on short bracket feet; separate top of book-shelves and cupboards. Extension desk section with drop-leaf front, containing ten drawers with inlays, and pigeonholes. Below, three large drawers.

Height, 5 inches; length, 34 inches.

239—OLD ITALIAN BROAD-SEATED ARMCHAIR

60⁰⁰

Carved walnut, with veneer panels. Rectilinear solid seat with molded edge, pierced by quadrangular legs which are continuous with armposts and stiles, the posts and stile finials being formally carved. The back consists of a single broad rail, elaborately carved and pierced about a central panel, and a front rail is similarly treated, below a scrolled skirt.

Second and Last Afternoon

W. W. Seamon Agent

240—OAK CABINET. FLEMISH. LATE SEVENTEENTH CENTURY

13000 A cupboard with door opening between fluted columns, above a single drawer, and topped by a deep frieze and broad cornice, rests on a deep-skirted table with heavy bulbous legs and knob feet. Front and sides elaborately carved in relief with foliage scrolls, animal masks and cherubs.

Height, 5 feet 2 inches.

Miss Eleanor Fitzgibbon

241—OAKEN CASSONE. ITALIAN. SEVENTEENTH CENTURY

9000 Front and sides richly carved, in panels and with various borders, and on the front are male and female partly nude standing figures carved in relief.

Height, 27 inches; length, 52 inches.

242—ILLUMINATED WARRANT OF ARMS. ENGLISH. EARLY EIGHTEENTH CENTURY

1258 Grant or confirmation of arms to the family of Shireburne, of Stonyhurst, Lancaster, richly and elaborately illuminated on vellum, and dated December 30, 1708.

Theo. Offerman

243—NAUTICAL ENGRAVING. ENGLISH. SEVENTEENTH CENTURY

2200 Picturing fourteen ships, with key, and accompanied by "A True Relation of Capt. Kempthorn's Engagement, in the Mary-Rose, with seven Algier Men of War," December, 1669, all by the early artist-war-correspondent Wenceslaus Hollar (1607-1677). Rare.

From the J. E. Hodgkin Collection.

Second and Last Afternoon

[No. 243—*Continued*]

A SEVENTEENTH CENTURY WAR-ARTIST

In sixteen hundred and sixty-nine, the elder and the younger Van der Velde were royally employed by Charles the Second for the purpose of "taking and making draughts of sea-fights."

Prior to this year, despite the partiality of the Stuarts for all things appertaining to maritime affairs, few graphic records of the many encounters on the high seas which occurred during their century are extant; even such as have survived are for the most part of dubious value: being the work of artists who lacked the slightest rudimentary knowledge of the lines and complicated gear of the ships then in being.

Excluding the earlier centuries, when expeditions were occasionally accompanied by biassed, but expert chroniclers and limners, who reported and sketched more or less accurately and with peculiar and varying ideas of perspective, it is possibly correct to assert that the first ten years of the Restoration produced the forerunner of the artist war-correspondent of to-day.

This pioneer—surely deserving of a high place in the romantic annals of journalism—was the famous and unfortunate artist Wenceslaus Hollar, who, at the advanced age of sixty-two, was commissioned by the Government to survey Tangier, a post his straitened means forced him to accept.

Hollar's ill-luck, which was proverbial, attended him during his sojourn and on the voyage home, for the vessel he returned in was attacked by pirates.

On reaching England, he, with undaunted energy, attempted to turn the episode to advantage; but as Vertue records that for the greatly extended view of London from Greenwich Hill, engraved for one Stent, a printseller, Hollar was "remunerated with thirty shillings," the etching can hardly have helped to fill his ever-empty purse.

Hollar possessed in a remarkable degree an accurate and photographic eye, a fact seized upon by one of his many critics as a basis for this caustic observation: "If we are satisfied with exact representations we have it nowhere better than in his works. But we are not to look for pictures."

Whatever the merits or demerits of the work in question may be, there are few artists who could better depict that stately line of "Algier Men of War": the ships are moving as sailing ships appear to move and are, moreover, riding their native element and not, as the generality of representations show them, planted heavily and immovably therein.

In regard to the *Mary Rose*, Mr. L. G. Carr Laughton has supplied the following particulars: She was a man-of-war, a fourth-rater of 556 tons, built in 1654. Her full complement totalled 230 men. Her length was 102 feet, breadth 32 feet, and she carried 48 guns.

Judging from the style of Hollar's correspondence, one may conjecture that he wrote the descriptive account and that some kindly hand edited his spelling, which, from such of his letters as are preserved, was decidedly shaky. This failing may be noted in the etching where the word *prize* appears as 'price.' There is, however, a pleasant air of directness and simple piety in the old artist's "True Relation."

Second and Last Afternoon

244—EXPLANATORY ENGRAVING OF A MAN-OF-WAR. DUTCH.
SEVENTEENTH CENTURY

H. B. Cullver

2500

Fine engraving of a three-decker under way, with a description of the "Tackeling," the standing and running rigging, in Dutch and English. Published by Jacobus Robijn, Amsterdam, "living in the Newbridge street in the Steerman where you may be furnisht with all manner of Mapps and draughts." Rare.

From the J. E. Hodgkin Collection.

Thos. V. Ferman

245—PORTRAIT ENGRAVING. DUTCH. SEVENTEENTH CENTURY

1000

Three-quarter-length standing figure of Admiral Aert van Nes, with war vessels in the distant background. "L. de Jongh, pinxit; Abm. Bloetling—A.B., sculp." (born 1654).

From the J. E. Hodgkin Collection.

246—PORTRAIT ENGRAVING. DUTCH. SEVENTEENTH CENTURY

1000

Three-quarter-length standing figure of Admiral de Fries, with background of a sea battle, by G. van Eeckhout; engraved by A. Bloetling (born 1654).

From the J. E. Hodgkin Collection.

247—MEZZOTINT ENGRAVING

Henry Symonds

1750

Engraving of the Dance portrait of David Garrick as Richard III (see No. 261 of the catalogue), by John Dixon; "published according to Act of Parliament April 28, 1772, by John Boydell, Cheapside."

Chas. C. Colburn Jr.

248—MARINE PAINTING ON VELLUM. ENGLISH. Circa 1637

2800

Draft of the hull of the celebrated "Sovereign of the Seas," with all the splendor of her ornamentation, seen broadside on in a lightly ruffled sea, overlain in the distance by a haze. Mounted on four oaken panels, folding together.

Height, 20 inches; length, 67 inches.

OIL PAINTINGS

ANTOINE PESNE

FRENCH: 1683—1757

249—HAENDEL AND HIS FAVORITE SINGER

(Drawing in red chalk)

2500

The composer stands facing the left, three-quarters front, and before him the lady is seated, facing the right but with head turned looking in the direction of the spectator. Below, the title: "Georges Frédéric Haendel et sa chanteuse favorite Signa. Lisetta Du Parc, dite la Francesina."

E. LUTTEREL

ENGLISH: 1650—

250—PORTRAIT OF CAPTAIN TAYLOR

(In crayons on copper)

2700

Height, 10 inches; width, 8 inches

Portrait of a well-matured man, in partial armor, observed nearly at half-length, and in full face, turned slightly toward the right. On wooden back: "Capt. Taylor, born 1611, died at the Charterhouse, 1702. Drawn by E. Lutterel, 1697. Discovered by I. G., 1826."

Signed at the upper right, E. LUTTEREL, 1697.

Second and Last Afternoon

MARIA COSWAY

Henry Lysons

Wife of the famous miniaturist (Richard Cosway, English, 1740—1821)

251—MINIATURE PAINTING OF A LADY WRITING

(Panel)

Height, 8¼ inches; width, 7 inches

3800
Three-quarter-length portrait of a lady, seated on the edge of an armchair, writing at a round table. She is in a fluffy décolleté gown of white, facing the left three-quarters front, and turns to look up at the spectator. Light gray background.

THOMAS ROWLANDSON

ENGLISH: 1756—1827

252—SAILORS CAROUSING

W. L. Brown

8800
"Thus whatsoever course we bend, we lead a jovial life."

(Water Color)

Height, 12½ inches; width, 10½ inches

Sailors of robust physique, including one of Jolly Roger suggestion, are enjoying pipe and bowl in the company of not less robust and hearty "females of the species," with masts and rigging seen in the background.

Second and Last Afternoon

A. E. CHALON, R.A.

ENGLISH: 1780—1860

253—PORTRAIT OF A LADY

(Water Color)

14000
Height, 12½ inches; width, 10 inches

Henry Symonds
A fair and smiling young lady with elaborately dressed hair, her head crowned by an enormous upstanding bow, is seated facing the right, three-quarters front, and looking from beneath long lashes in the direction of the spectator. She is in a sleeveless gown of pale yellow silk, lace trimmed, and wears brilliant jewelry.

In a mahogany case with folding doors, the inner sides of which are lined with morocco, finely tooled and gilded.

Signed at the lower left, A. E. CHALON, R.A., 1831.

THOMAS ROWLANDSON

ENGLISH: 1756—1827

254—SPITHEAD, OR THE SQUADRON ORDERED ON A CRUISE

(Water Color)

8500
Height, 11¼ inches; length, 16½ inches

D. Q. Brown
A spirited drawing, in fresh and sensitively handled color, of the rollicking days when Jack was every inch a sailor, deprived neither of cup nor the society of the buxom fair, who are seen in boatloads and climbing the "oaken walls of England" to an hilarious welcome.

SCHOOL OF BREUGHEL

255—LANDSCAPE WITH FIGURES

(Panel)

E. V. Meeks

Height, 7½ inches; length, 8½ inches

40°

Ancient Dutch life in its home setting—travelers and laborers in a level road passing a duck pond, beggars at the wayside, worthy burghers before an inn, a farmer carrying a bag of grain to a mill, and in the distance a church spire rising in the sunshine above thick green trees.

CHARLES BROOKING

ENGLISH: 1720—1759

256—MEN-OF-WAR IN A CALM

Theo. Offerman

Height, 19½ inches; length, 23½ inches

105°

A number of ships with sails idly spread are seen in green water all but unruffled, lying in various positions, off a low foreground point of red-brown rock. From the ports of one the smoke of cannon belches, from both sides, and men in long boats are progressing leisurely at either hand.

Second and Last Afternoon

G. H. HARLOW

ENGLISH: 1787—1819

257—PORTRAIT OF JAMES NORTHCOTE, R.A.

(Panel)

38⁰⁰
Height, 21 inches; width, 16 inches

Mrs. G. Gammes
Three-quarter-length portrait of the Royal Academician, seated in a tall-backed red-upholstered armchair, with right arm resting on a table and his glasses loosely held in his right hand. He faces front, with head and eyes turned slightly toward his left, and is observed in a soft and mellow light against a dark neutral interior ground.

Signed on the back: JAMES NORTHCOTE, Esqr. R.A., painted by G. H. HARLOW, 1816.

“Of the portraits painted of Northcote, perhaps the one painted by Harlow may fairly be appreciated as the best likeness, particularly of those taken in that veteran’s latter days.”—“Nollekens and His Times”; J. T. Smith, 1828, page 409.

JONATHAN RICHARDSON

ENGLISH: 1665—1745

258—PORTRAIT OF WILLIAM, EARL COWPER

60⁰⁰
Height, 26¾ inches; width, 18½ inches

Mrs. G. Gammes
Full-length figure of a dignified and serious-looking man in great periwig and gold embroidered black robes, standing before a tall-backed armchair upholstered in mauve, near a mauve-covered table before an olive-gray wall. He looks toward the spectator, in a full light. On back of stretcher: William, first Earl Cowper, 1665-1723, Lord Keeper 1705, Lord Chancellor 1707 and in 1714; by Jonathan Richardson.

Second and Last Afternoon

J. C. IBBETSON

ENGLISH: —1817

259—STORM ON A ROCKY COAST

Height, 20 inches; length, 26 $\frac{1}{4}$ inches

Henry Symonds

3800

Huge waves dash up the sides of a detached cliff and break inshore in white foam, against which are seen a group of distraught figures, the principal a woman restrained from going to a prone man washed ashore in a smashed boat, to whom another man has rushed to feel for the pulse of life. Lightning illuminates a ship at sea and a fishing village is seen on a distant bluff.

Signed at the lower left, JULIUS IBBETSON, with a place name and date not clearly distinguishable.

JOHN WOOTTON

ENGLISH: —1765

260—THE HUNT

Height, 28 $\frac{1}{2}$ inches; length, 37 inches

Henry Symonds

5800

A company of men in fine apparel, on white and brown horses, are seen dashing from a wood in pursuit of a wild boar which the leading dogs have already overtaken, while another pack of impatient dogs are restrained by some unmounted huntsmen on a bluff in the foreground, past which the chase winds.

N. DANCE, R.A.

ENGLISH: 1734—1811

261—PORTRAIT OF DAVID GARRICK AS RICHARD III

Height, 49 inches; width, 32½ inches

20800 *Henry Lynnes*
The fiery king is seen in ermine, velvet and gold, hatless and spurred, swinging into the picture from the right with sword raised over his head, and, facing the spectator, looking with furious eyes across his left shoulder as he pauses at the foot of a tree. In the background is battle, with a glimpse of a fortress.

Has been engraved. See Catalogue No. 247.

Note: "On the appointed morning Mrs. Garrick arrived, accompanied by Mr. Beltz. She was delighted with the portraits of Mr. Garrick, many of which were totally unknown to her. Her observations on some of them were extremely interesting, particularly that by Dance, as *Richard III*. Of that painter she stated, that Mr. Garrick, who had been the artist's best friend and benefactor, (he) behaved in the most dirty manner in return; for in the course of his painting the picture Mr. Garrick had agreed to give him two hundred guineas for it. One day at Mr. Garrick's dining table, where Dance had always been a welcome guest, he observed that Sir Watkin Williams Wynne, who had seen the picture, spontaneously offered him three hundred guineas for it. 'Did you tell him it was for me?' questioned Mr. Garrick. 'No, I did not.' 'Then you mean to let him have it?' Garrick rejoined. 'Yes, I believe I shall,' replied the painter. 'However,' observed Mrs. Garrick, 'my husband was very good; he bought me a most handsome looking-glass, which cost him more than the agreed price of the picture; and that went up in the place'."—"A Book for a Rainy Day"; J. T. Smith, Keeper of Prints and Drawings, British Museum; third edition, pp. 233-234. (Mrs. Garrick's visit to J. T. S. at the Museum.)

(*Illustrated*)



No. 261—PORTRAIT OF DAVID GARRICK AS RICHARD III.
By N. DANCE, R.A.

Second and Last Afternoon

J. RILEY

ENGLISH: 1646—1691

262—PORTRAIT OF A GENTLEMAN

Henry Symonds
Height, 50 inches; width, 40 inches

63⁰⁰—Three-quarter-length portrait of a large man with slightly aloof expression, seated and looking at the spectator. He is in a rich dark mahogany-red coat, with white neckerchief and undersleeves, and appears against a dark neutral background.

263—EARLY FRENCH TALL CLOCK

H. R. Mallinson
135⁰⁰—Gilt metal dial, with hours and minutes in enamel, and second markings also; in case of ebony veneer on oak, inlaid with brass bands and adorned with elaborately worked metal mounts. Dial marked: Robin à Paris.

Height, 6 feet 7 inches.

264—QUEEN ANNE WALNUT SIDE TABLE

Henry Symonds
180⁰⁰—Tall cabriole legs, with relief carving on the knees, and huge animal-claw feet; two carved borders. White marble top.

Height, 35½ inches; length, 38 inches; width, 28 inches.

265—ROSEWOOD INLAID SLANT-TOP DESK; PORTUGUESE

J. W. Martland
108⁰⁰—On four square legs, braced by a shelf below which the legs taper. The top and all sides, legs included, are enriched with floral scrolls and pendants, delicately carved in ivory, inlaid and finely engraved.

266—GILT CARVED WOOD FIRE SCREEN. FRENCH

Henry Symonds
210⁰⁰—With needle-point panel. Finely carved in low relief with acanthus foliations and blossom medallions. Within the panel an idyllic figure composition in petit-point.

Height, 3 feet 5 inches; width, 2 feet 3 inches.

Second and Last Afternoon

267—INLAID CABINET. PORTUGUESE. EARLY EIGHTEENTH CENTURY

Mrs. LaVene

240⁰⁰ Containing thirteen lock drawers, varying in size, with ornamental metal key plates and bail handles; heavy legs carved as grotesques with human features. All surfaces except the back intricately inlaid with a geometrical design in wood and ivory.

Height, 47½ inches.

From the Louis Huth Collection, London.

268—CARVED WOOD PEDESTAL. GILDED

Henry Lysons

30⁰⁰ Circular, carved with flutings and beads, and with heads and flowers in relief, resting on three slender tapering legs spirally fluted and variously carved, the braces fluted and beaded. Top of gray and green marble.

Height, 40 inches; diameter of top, 11⅜ inches.

269—PEDESTAL-JARDINIÈRE

50⁰⁰ In carved wood gilded, and porphyry. The jardinière is cylindrical, carved as a trellis festooned with garlands, and is supported by three rams' heads crowning long C-scroll legs which rest on a circular base. Covered by a removable top of porphyry within a gilt metal rim.

Height, 34½ inches; diameter, 18 inches.

270—PAIR CARVED WOOD PEDESTALS. VENETIAN. EIGHTEENTH CENTURY

12

107⁰⁰ In the form of full-length figures of negroes, man and woman, standing on elaborate architectural tripod bases with animal-claw feet, and holding on their heads circular capitals with a profuse fruit ornamentation. The nude bodies are a brownish-black; the man's loin dress of feathers and the woman's drapery are painted in polychrome and gold.

Height, 54½ inches.

Second and Last Afternoon

271—GEORGIAN CARVED WOOD PEDESTAL

45⁰⁰ Quadrilateral with indented corners, the platform a cornice topping a column which tapers slightly to an expanded base. Carved with flowers and leafage in a frieze and about the foot, and painted white.

Height, 50 inches; diameter, 19½ inches.

272—RICHLY ORNATE CARVED GILT MIRROR. FRENCH. LOUIS XV

353⁰⁰ Scrolled outline, generally speaking a broad shield shape. The highly elaborate frame is of carved wood, richly gilded throughout, and expands far beyond the glass, the carving being in high relief and openwork, with figures and flowers in the round, and including eagles, roses and female figures, shell patterns and an allegorical group.

Height, 5 feet 6 inches; width, 3 feet 10 inches.

273—OLD REGULATOR CLOCK

65⁰⁰ In tall mahogany case, the rectilinear top with chamfered corners lightly fluted, fluted frieze, and carved cornice.

Height, 6 feet 6 inches.

274—TALL CABINET. ENGLISH. Circa 1690

325⁰⁰ Rectilinear, with cornice, on plain table with cabriole legs scrolled and carved in relief, and lion's claw and ball feet. At either end lattice ornaments supporting birds and flowers in relief and gilded. Two lattice doors with trophy ornamentation in relief and gilded. In the interior six drawers inlaid with ivory, with silver bail handles, and two shelves.

Height, 6 feet; length, 43 inches.

(Illustrated)



No. 274—ENGLISH TALL CABINET. *Circa* 1690

Second and Last Afternoon

275—SHERATON MAHOGANY TALL CHIMING CLOCK

M. Schwartz

318°

In fine architectural design, with interrupted scroll pediment and brass globe finials. The case is finely inlaid with lines, borders and paterae. Engraved dial, marked with days of month, with small dial showing days of the week, and above, a revolving picture dial. Chime of twelve bells. Dial inscribed: Litherland Devies & Co., Liverpool, 1816. Gilt relief spandrels of foliage enclosing heads.

Height, 8 feet 6 inches.

(Illustrated)

276—EBONY AND TURQUOISE-SHELL CABINET. ITALIAN. EARLY EIGHTEENTH CENTURY

M. Lisberger

190°

Late Renaissance design. Rectilinear upper section containing thirteen drawers and a cupboard, resting on a table skirted with turned drops, the legs hexagonal and tapering, with heavy quadrilateral stretchers and knob feet. The cupboard door has spirally turned columns and the interior gilded columns. Gilt metal plates in pierced designs of floral scroll and female figures face all the drawers and the door.

Height, 58 inches; length, 35 inches.

277—OLD ENGLISH MAHOGANY TALL CLOCK

La Vene

115°

The case is in conventional form, the works enclosure arched and the door opening between fluted columns, back of which in the sides are trellis panels in openwork. Globe finials in metal surmount the top. The dial center is engraved, and the spandrels present amorini supporting crowns, while other amorini appear in the lunette above, about a small moving dial representing the phases of the moon. Dial inscribed: Xch. (Christopher) Pinchbeck, Smithfield Barrs, London.

Height, 8 feet 2 inches.

Christopher Pinchbeck (1630—1732) was the inventor of the "Pinchbeck" Alloy and Astronomical Musical Clocks.

Biographical Note: "Mr. P. has finished a fine musical clock, said to be a most exquisite piece of workmanship, and worth about £1,500, which is to be sent over to ye King of France (Louis XIV.) and a fine organ to ye great Mogul, worth £300."



No. 275—SHERATON MAHOGANY TALL CHIMING CLOCK

Second and Last Afternoon

Miss Eleanor Fitzgibbon

278—EARLY GEORGIAN CARVED GILT MANTEL MIRROR

115⁰⁰

Quadrilateral with round-arch top. Carved wood frame, in the form of luxuriant acanthus foliations, with blossoms at the corners, birds perched at the top of the stiles, and a basket of flowers at the crown of the arch. A narrow inner frame or molding displays similar motives.

Height, 5 feet; width, 4 feet 4 inches.

279—FRENCH LOUIS XV MARQUETRY COMMUNE

Wm. Salvo Bros.

275⁰⁰

Swell front, with rounded corners vertically channeled, and short bracket feet. Four drawers, in three tiers, with elaborate bail handles and key plates in ormolu. Marble top.

Length, 57 inches.

280—ANTIQUE FRENCH MARQUETRY COMMUNE

Henry Symonds

275⁰⁰

Swell front and expanding sides, with plain short feet, but the feet sweep clear of the floor, the commode being raised on four back-set rollers. Four drawers, two of them full-length, richly inlaid with flowers in blossom, and having highly ornate gilt bail handles, and key plates surmounted by eagles. Marble top.

Length, 57 inches.

281—PAIR OLD CARVED WOOD PICTURE FRAMES

11

1

110⁰⁰

Oblong. Carved freely with foliations and small blossoms in relief on an incised lattice-pattern ground.

Stretcher space, 39½ inches by 29½ inches.

282—LARGE WHITE MARBLE WINE COOLER

11

11

400⁰⁰

Or jardinière. Oval, with molded lip and low foot, the sides carved with spiral flutings. On mahogany stand with four broad-kneed legs with fine relief carvings, and bird's-claw and ball feet. Formerly the property of Lord Clive.

Length, 31½ inches; height on stand, 31½ inches.

Second and Last Afternoon

Henry Symonds

283—CHIPPENDALE MAHOGANY DROP-LEAF ROUND TABLE

750⁰⁰

The top plain, with fixed center section and two drop leaves. Four cabriole legs with massive knees carved with lion masks and acanthus leaves, and leaves and pendants below, and ending in lion's claw and ball feet on casters. Two of the legs swing out to support the drops.

Diameter, 59 inches.

284—IMPORTANT CHIPPENDALE MAHOGANY DEEP CHEST

270⁰⁰

On stand with cabriole legs with animal-claw feet, the knees carved in relief with acanthus leaves. The stand has a deep skirt with a bold relief decoration of acanthus scrolls, blossoms and birds, and at the center of the front a laureled head.

Height, 37 inches; length, 51 inches; width, 24 inches; depth, 20 inches.

285—BIJOUTERIE TABLE

50⁰⁰

Walnut, with mounts of female heads, borders and pendants, in ormolu. Oblong, with quadrilateral columnar legs elaborately shaped. Mirror surface. Glass dome top.

Length, 34½ inches.

286—FINELY-MADE FRENCH SHOW CABINET

40⁰⁰

With mirrors and brass mounts. Oblong table-case, with folding lid, surmounted by an upright case half its width with door in the central and taller section. Front legs tapering and fluted, with pointed-knob feet; back legs quadrilateral and fluted; U-shaped stretchers.

Height, 5 feet 3 inches; length, 4 feet 2 inches.

287—MANTEL MIRROR IN ARTISTICALLY WROUGHT IRON FRAME.

FRENCH. Circa 1770

M. G. Nichols

380⁰⁰

Rectangular, with broad-arch top, the edges broadly beveled. The broad frame is of openwork, largely wrought as acanthus foliations, and showing over the arch a floral lattice, interrupted by a cartouche.

Height, 6 feet 3 inches; width, 4 feet 7 inches.

Second and Last Afternoon

Henry Lysons

288—ANTIQUE SIX-FOLD LEATHER SCREEN. SPANISH(?)

61000

Decorated with flowers, birds and vases, and Chinese garden and figure subjects, painted in many brilliant colors on a ground of dark golden-bronze hue. On the back are tulips and other flowers in Persian manner. Attributed to about 1700. (Restorations and repairs.)

Height, 7 feet 5 inches; panel width, 21½ inches.

11

11

289—SPANISH TALL EIGHT-FOLD LEATHER SCREEN. SEVENTEENTH CENTURY

112500

Painted in a rich profusion of color, a dark red prominent, with many and varied birds, perched and in the air, amid trees and flowers, on a golden-bronze ground tooled with minute vermiculations. On the back are panels of flowers. (Damaged.)

Height, 9 inches; panel width, 21½ inches.

11

11

290—WALNUT HARPSICHORD. ENGLISH. QUEEN ANNE

52500

The case in finely marked walnut inlaid with kingwood bands, and about the keyboard with flowers and musical instruments in marquetry, and having original brass hinges and mounts; supported on turned balusters connected by stretchers and based upon cabriole legs with acanthus carvings in relief, and bird's-claw and ball feet. The case proper and stand are undoubtedly of the early years of Queen Anne. The marquetry about the double-bank keyboard is in the best French manner, and probably was executed by a French master. The inscription "Jacobus et Abraham Kirckman Londini Fecerunt, 1772," appears above the upper bank of keys. About this date many harpsichords of early eighteenth century make were altered from the single to the double keyboard, and this would account for the difference in date between the early design of the case and the date of the keyboard inscription.

Second and Last Afternoon

291—GEORGIAN BREAK-FRONT CABINET

Henry Lynons

225" Tall central compartment, mirror-backed, and two narrow side compartments, all with adjustable shelves, and below them four drawers, while at the bottom are three deep cupboards. Carved with acanthus scroll brackets and with garlands and pendants of fruit and flowers.

Height, 8 feet 5 inches; width, 4 feet 6 inches.

292—EARLY ENGLISH MAHOGANY INLAID TALL CABINET

400" In a large upper section and a smaller lower section, each with two cupboards and two doors, and adjustable shelves; over the top an interrupted pediment. Inlaid, and enriched with boxwood carvings, and decorated with figure medallions and floral ornament in delicate color.

Height, 8 feet 8 inches; length, 4 feet 5 inches.

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